

THE ARCHITECTURAL REVIEW

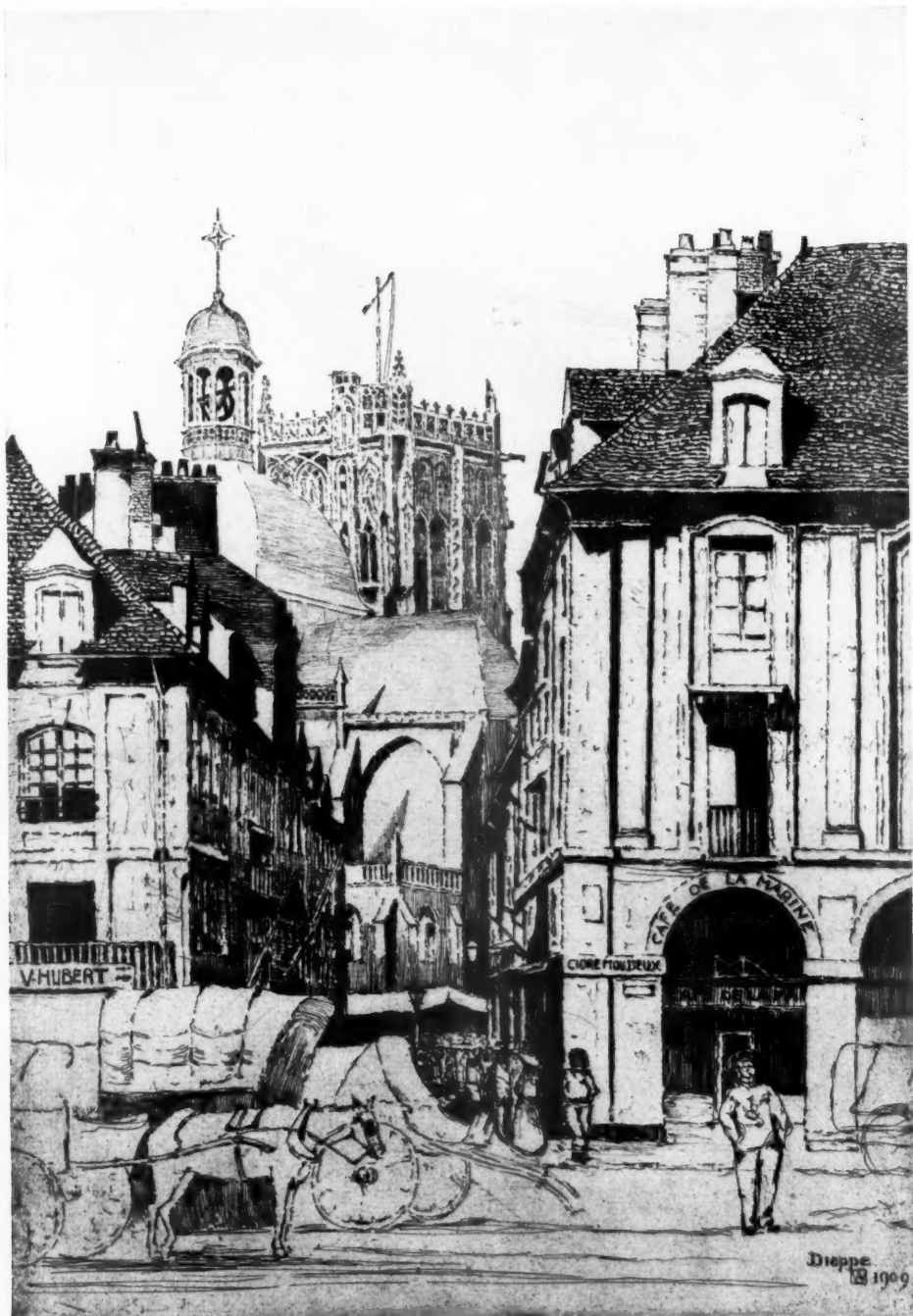
*With which is incorporated "Details".*

OCTOBER 1910 . . . . .

VOLUME XXVIII. No. 167 . . .



MODELLED STUDY IN PLASTER OF  
A DRAPED FIGURE FROM LIFE SET IN A ROUNDEL  
BY JOYCE A. REDDROP



DIEPPE

*From the etching by W. H. Ansell*

## THE GARDENS [OF GREAT TANGLEY MANOR



FOR repose of effect and tranquil luxuriance there is nothing to equal an old English house set in the midst of its gardens; not a house with formal surroundings, dignified by a stately sort of lay-out, but one overflowing with a sense of simple homeliness and fragrant life. Such a house is Great Tangley Manor, near Guildford, Surrey. This lovely old place comes as a breath from Tudor days, and not the most indifferent person in a matter-of-fact age could fail to be impressed in contemplating its timbered front and overhanging gables, and in wandering through the gardens that compass the house. As Mr. A. C. Benson has said of another place: "There is a sense of deep peace about it all, the herb of the field just rising in its place over the wide acres; the air is touched with a lazy fragrance, as of hidden flowers; and there is a sense, too, of silent and remote lives, of men that glide quietly to and fro in the great pastures, going about their work in a leisurely calm. . . . Nothing, it is true, can give us peace; but we get nearer to it by loving the familiar scene, the old homestead, the tiny valley, the wayside copse, than we do by racing over Europe on the track of Giorgione, or over Asia in pursuit of local colour."

At Great Tangley Manor the charm of the setting is due in large measure to the unbroken expanses of green turf, here enclosed within a walled garden, there extending around fruit trees and flowering shrubs, and again rolling along by the moat that winds its way lazily around. The effect is all so sweet and restful, an effect in vivid contrast to those much-tended ornamental beds and arid spaces of path which cut up so many gardens. There is, in truth, no feature about a house that gives so much pleasure as

broad expanses of well-kept grass; and the assiduous labour which some enthusiasts devote to the making and stocking of garden beds can only be regarded, more often than not, as energy wholly misdirected. It is the mistake of many gardeners that they regard the gardens of a house more as a specimen place for the exhibition of flowers than as a quiet setting appropriate to domestic life, and so eager are they in achieving their aim that the areas of grass which give a far greater sense of delight to the eye are accorded only secondary consideration.

At Great Tangley Manor the opposite is the case. Stretches of lawn are a dominating feature, with just sufficient evidence of carefully filled beds and borders to add the colour and brightness



GREAT TANGLEY MANOR, NEAR GUILDFORD, SURREY

## THE GARDENS OF GREAT TANGLEY MANOR



VIEW OF GARDEN, WEST SIDE, SHOWING NEW ADDITION TO HOUSE

that belong to flowers. On approaching the house we catch first a glimpse of the gables, brown and white, belonging to the old portion of the house, and then there is disclosed the moat with its timber bridge, the walled garden, and a peep through the screen within the latter, opposite the centre gable.

The moat bridge, with the covered way that leads over it and on to the main entrance, is the work of Philip Webb; the timber screen in the walled garden was also designed by him.

On one of the brackets of the house is carved the date

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1582. This is the mark of its Elizabethan origin. It was John Caryl who built the front, and it was his descendants that occupied Great Tangley Manor until the middle of the last century. It then came into the possession of Fletcher Norton, Speaker of the House of Commons, and subsequently into the hands of Lord Grantley. On the death of the latter it was sold, in 1884, to the late Mr. Wickham Flower, and it is now in the occupation of Colonel E. H. Kennard.

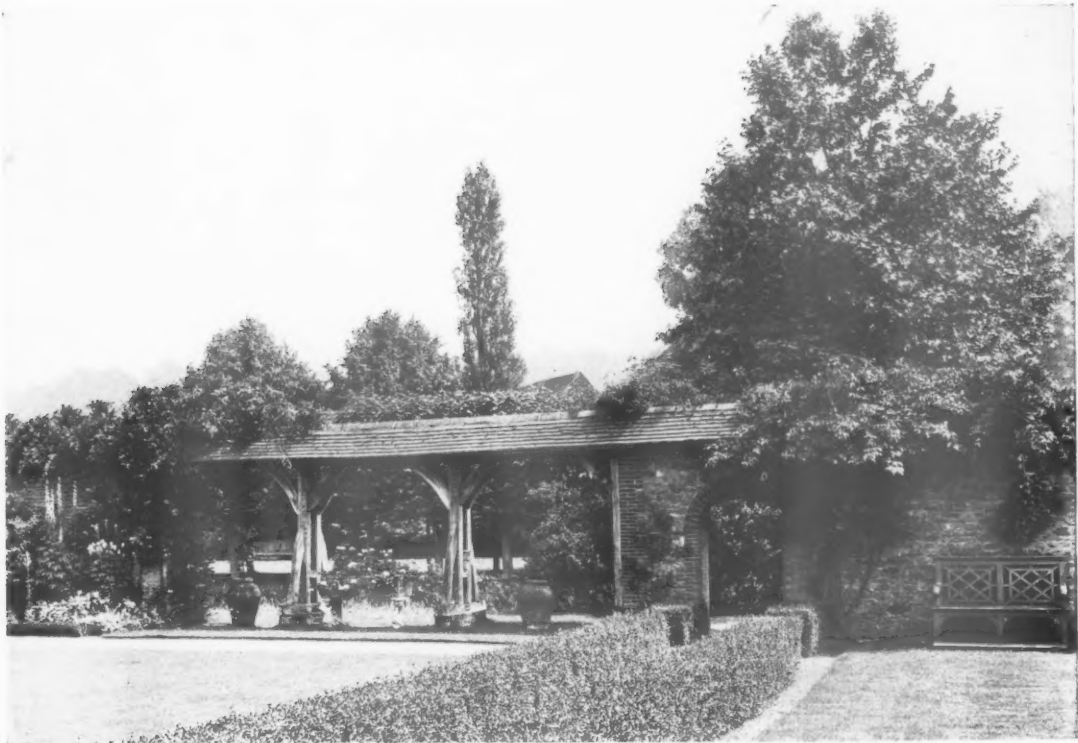
To the right of the covered way, on entering, is the walled garden. This is a comparatively small place, quite simple in its arrangement, but one of great charm. It comprises, for the most part, a delightful lawn, over a portion of which an old mulberry tree spreads its branches, while at the sides runs a path bordered by a narrow flower bed. The enclosing wall is itself a delight to the eye. It is built of local stone with a broad capping, and is enlivened by oval loop-holes fringed with brick. Covered with moss and lichen in parts, and overspread with climbing plants, it makes a



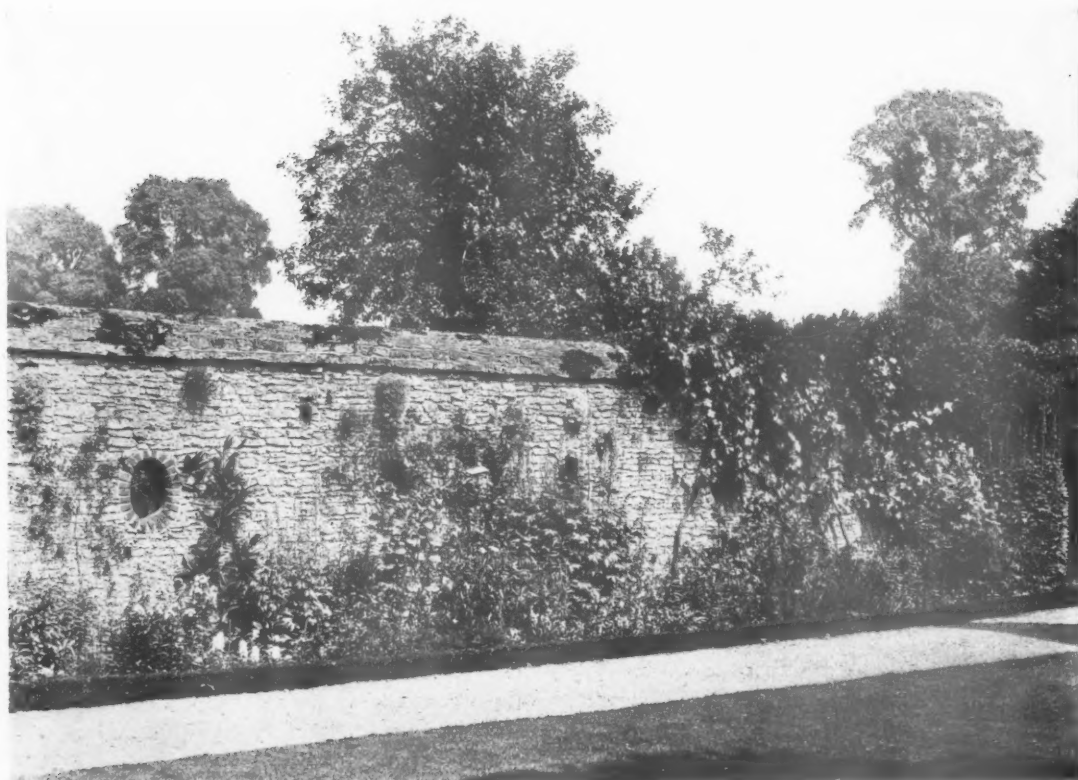
BRIDGE AND COVERED WAY OVER MOAT



THE GARDENS OF GREAT TANGLEY MANOR



TIMBER SCREEN (BY PHILIP WEBB) IN WALLED GARDEN



THE EAST SIDE OF THE WALLED GARDEN

## THE GARDENS OF GREAT TANGLEY MANOR

lovely background. Opposite the centre of the house it is broken by the tile-covered timber screen already referred to, the original draw-bridge having crossed at this point.

When Great Tangley Manor was in the possession of Lord Grantley it was used as a farmhouse, and at that time the place was

house also, all being carried out with a reverent respect for the old work and a clear perception of what its surroundings should be.

The moat is crossed at several points by little bridges, and these lead us to other parts of the gardens—to the broad lawns, to the pond on one side which supplies the moat, to the little rock



THE PERGOLA

in a forlorn condition. The moat was choked up, the walls were in need of repair, and vegetation ran wild. Mr. Wickham Flower changed all this, employing Philip Webb to direct the work. The gardens were set in order, the moat was cleared, and everything was put into a proper condition. Alterations and additions were made to the

garden close by, to the pergola overspread with vine and clematis, to the rose garden, the kitchen garden, and back to the entrance bridge by way of a pleached alley of limes, where the light filters through the leaves in a glory of green effulgence; the whole effect simple yet exquisite, leaving on one's mind an impression of sweetest character.

R. R. P.

## CURRENT ARCHITECTURE

### "CLAREMONT," COLORADO SPRINGS

THIS Californian mansion, the residence of C. A. Baldwin, Esq., is interesting as combining some of the features of modern architectural design in America with those of French architecture of the best period. The plan is typical of current American practice, exhibiting a symmetry and simple spaciousness which is both imposing in effect and convenient in use. The entrance is centrally placed on the main front, and leads to a circular vestibule 21 ft. in diameter, from which

section of modelling and workmanship in that material.

The large rooms facing the court are of an average height of 17 ft., the walls of the living-room (which is a splendid apartment, measuring 49 ft. by 25 ft.) being lined with red silk damask, with frieze and cornice in plaster. The salon and bedroom are richly panelled, the walls of the latter being partially covered with green silk damask. The floors in the large rooms are of "De la Reine" design, in oak, and the fittings



THE DINING-ROOM, "CLAREMONT," COLORADO SPRINGS  
T. MACLAREN AND C. E. THOMAS, ARCHITECTS

access is gained by lobby and hall to the chief rooms, ranged round a court. The elevation to this court is frankly a close copy of the Grand Trianon at Versailles (designed by Mansart in 1687)—this result having been desired by the owner; and it was with a view to reproducing faithfully the design and detail of the Grand Trianon that Mr. T. MacLaren, a member of the firm of architects entrusted with the work, paid a special visit to Versailles in order to make sketches of the original.

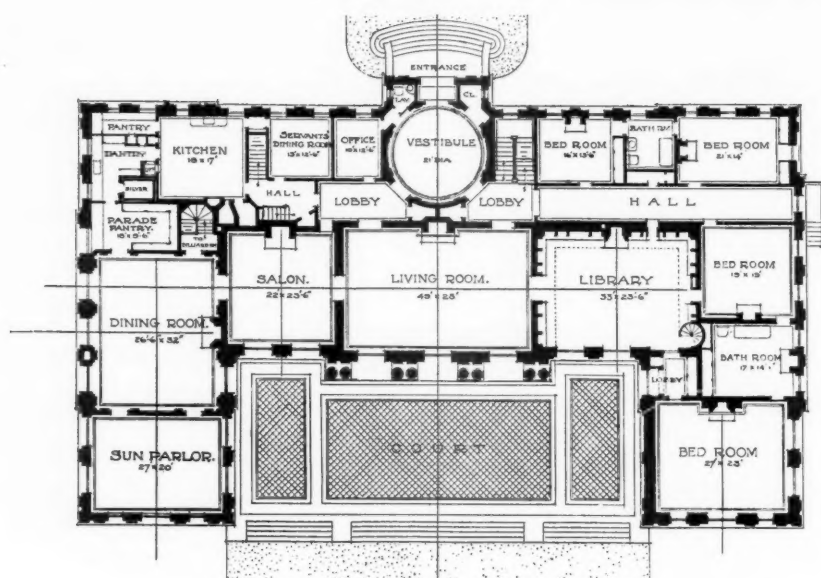
The exterior of the building is of dull-enamel white terra-cotta, and exhibits the per-

throughout are of rich character. The detail, both on the exterior façades and within the building, is, like the rest of the design, essentially French, and was, in fact, carried out by Paris firms, the whole being extremely sumptuous, yet delicate and refined in effect. The house is a tribute to the ability of those who executed it, though naturally, in view of the fact that it is more or less a copy of another building, it, to that extent, loses caste as a contribution to modern architecture. It is, however, a specially interesting example of what can be done if only sufficient funds are available.

# CURRENT ARCHITECTURE



West Front.



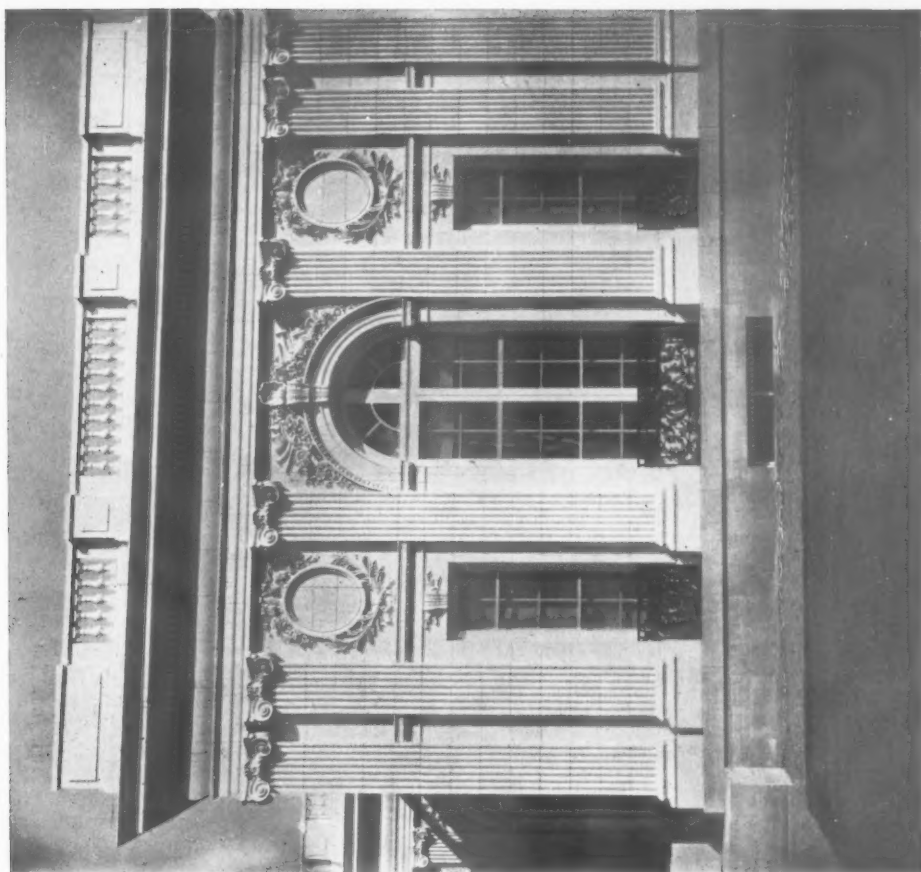
Ground-floor Plan.



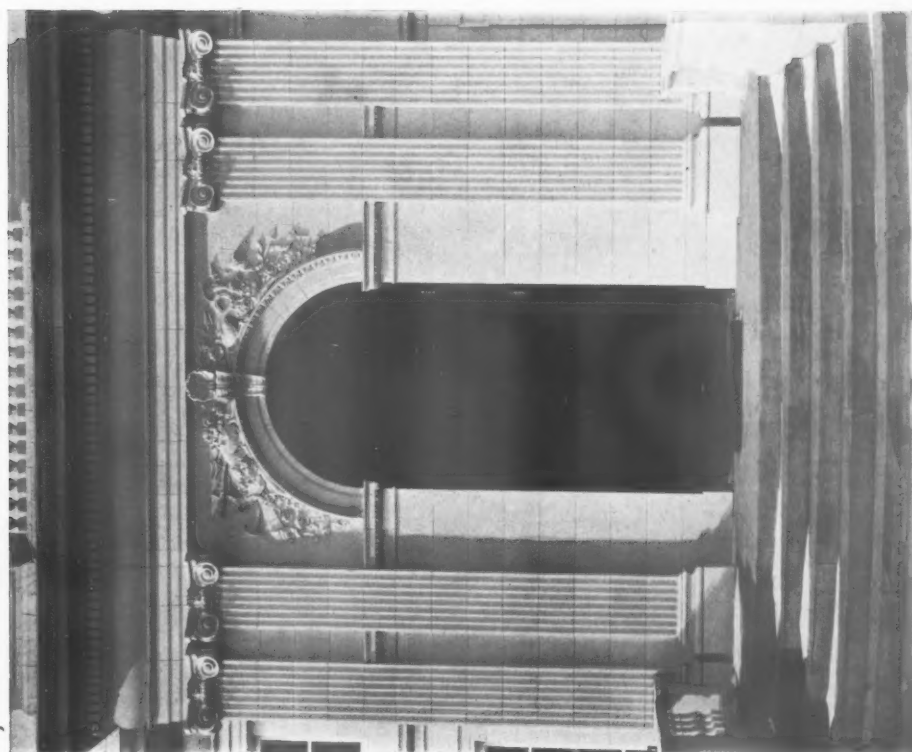
View from South-east

"CLAREMONT," BROADMOOR, COLORADO SPRINGS, COLORADO  
T. MACLAREN AND C. E. THOMAS, ARCHITECTS



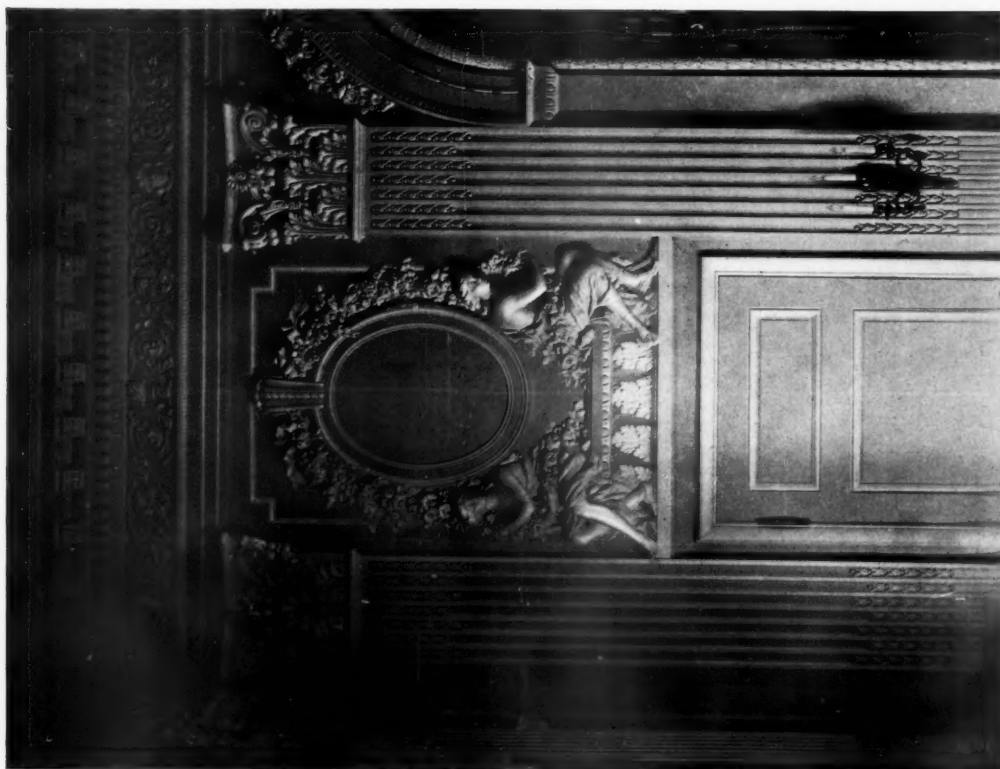


Detail of Wing.



Detail of Entrance.

"CLAREMONT," COLORADO SPRINGS  
T. MACLAREN AND C. E. THOMAS, ARCHITECTS



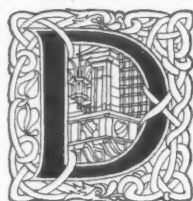
Detail of Dining-room



Vestibule

"CLAREMONT," COLORADO SPRINGS  
T. MACLAREN AND C. E. THOMAS, ARCHITECTS

## A WEST-END BUILDING



DESPITE all accounts regarding the slackness of trade and the depression of the building industry, it is always astonishing to note the great number of new blocks of business premises which seem to spring up interminably in the West End of London. Under the pressure of capitalist and contractor they grow with lightning rapidity,

## CURRENT ARCHITECTURE

the aim of the architects having been to gain some of the imposing character and bigness of effect which is associated with a large use of the Order. That these innovations have been welcomed there can be no question. In some instances a French rather than an American type has been followed, and there has been put into the detail just sufficient individual freshness to render the work interesting, while in no way disturbing the general appearance of dignity which has been primarily

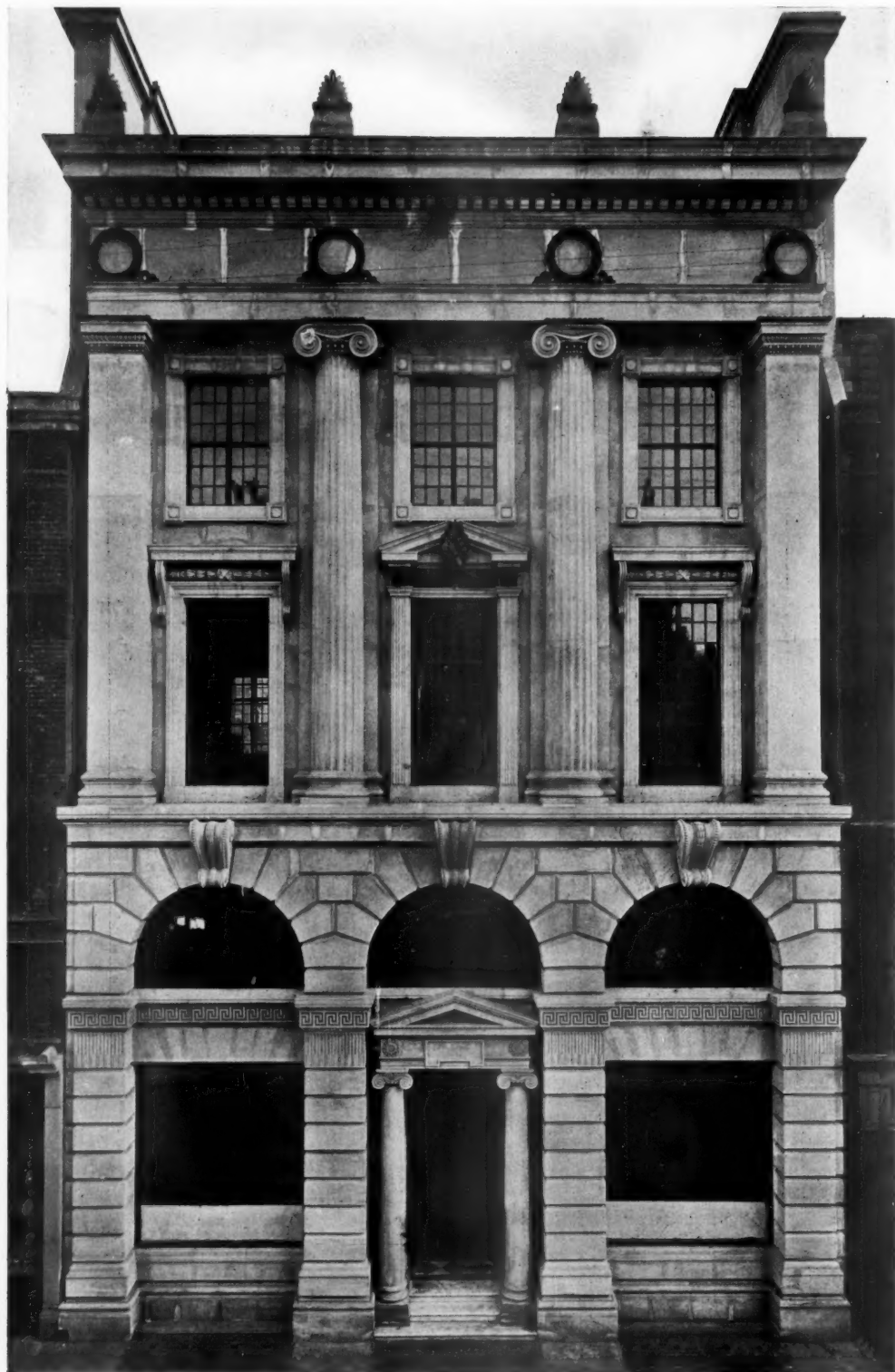


BUSINESS PREMISES, No. 93 MORTIMER STREET, LONDON, W.  
THE VESTIBULE  
WILLIAM AND EDWARD HUNT, ARCHITECTS

so that in a comparatively brief time the older buildings are surrounded by a hoarding, pulled down, and replaced by a steel-framed or reinforced concrete structure, faced nobly with stone. And there has been latterly a decided innovation in the type of design, which seems to take close account of what is being done in America. The employment of huge columns has found expression in many recent buildings erected in the West End,

desired. Such a building is the one which has been erected, from designs by Messrs. W. and E. Hunt, with its main frontage to Mortimer Street and side elevation to Great Portland Street. It is a most carefully studied design, both in its general proportions and in its detail, and is one for which we should be grateful, in a country where work of such merit is rare.

To some extent it recalls the work of Cockerell



BUSINESS PREMISES, No. 93 MORTIMER STREET, LONDON, W.  
WILLIAM AND EDWARD HUNT, ARCHITECTS



and others whose aim it was to preserve the fine qualities of Greek architecture, and while applying these to modern work to so modify the detail as to give it a freshness that would redeem it from any semblance of mere copyism. Too much, however, has been written and said in praise of Cockerell's achievement in this direction. In some quarters it would be almost sacrilegious to utter such an opinion, but to the writer, at least, it has always seemed that much of Cockerell's detail is stiff and formal, and some of it, too, is frankly ugly, as, for example, the strap-like decoration below the cornice of his best work, the Taylorian Institute at Oxford.

But to return to the premises in Mortimer Street. The building occupies the site of the old German Athenæum Club, and has been designed with the accommodation of two halls, the principal one being on the ground floor, with entrance from Mortimer Street through a corridor, on each side of which are showrooms and offices. The remainder of the building is planned for showrooms, offices, cloakrooms, and caretaker's quarters.

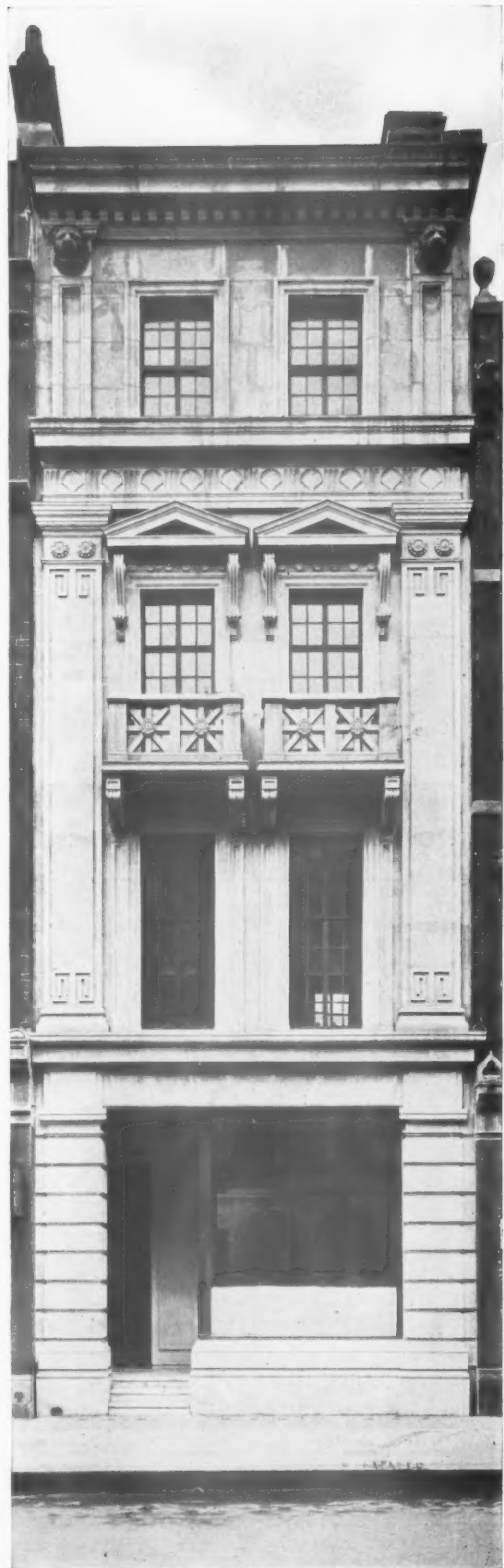
The elevations are of Portland stone from the Western quarry, that to Mortimer Street having a shield charged with the Howard de Walden arms and other ornaments in bronze. The roofs are laid with U-section red tiles and green Westmorland slates. The windows have wrought-iron casements, the circular roof-lights being also of iron. The whole of the construction is fire-resisting.

Internally the building is finished with plaster, and joinery of oak.

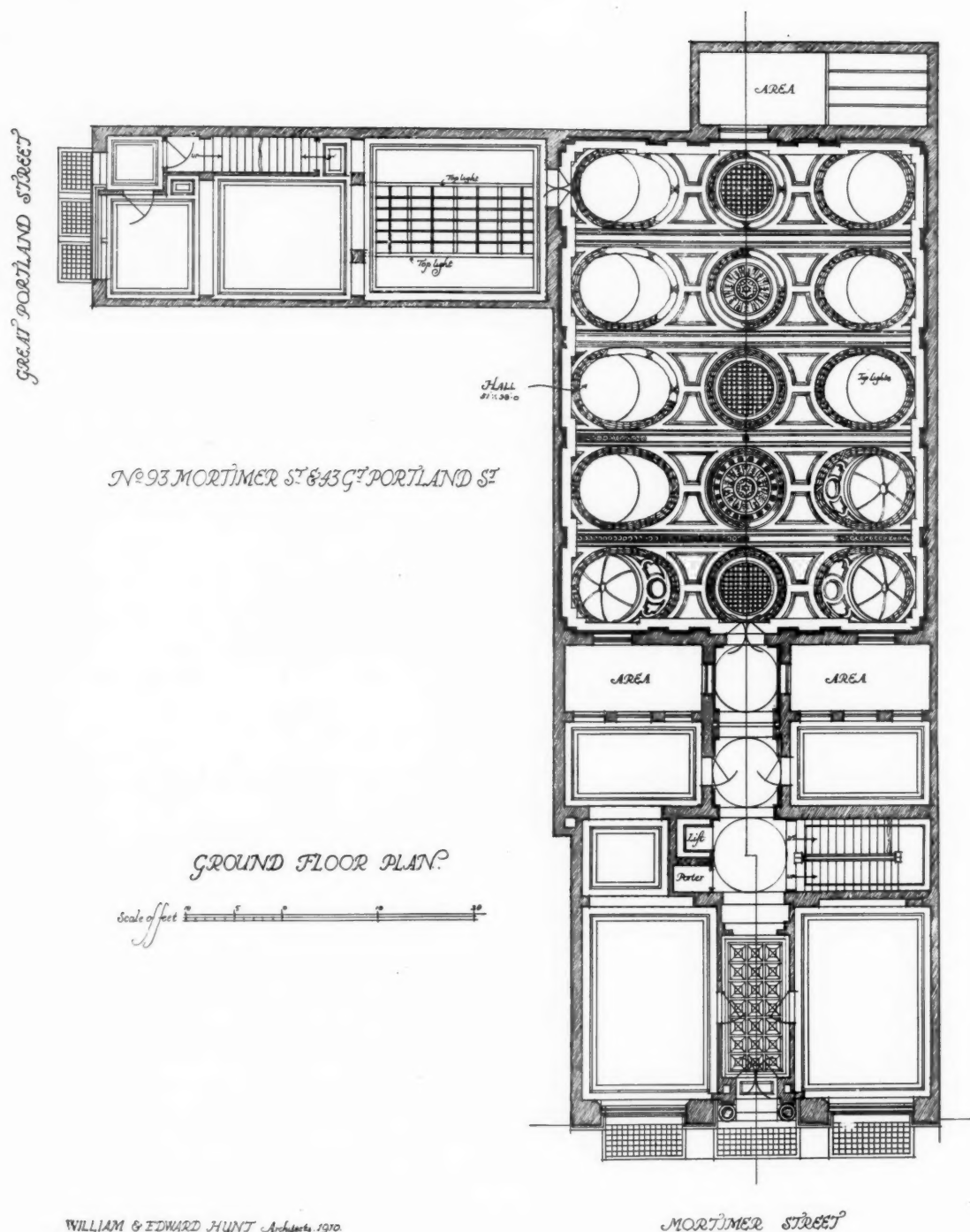
The pavings to the corridors are of white Pentelikon, green Tinos, and Corallo marbles. Pentelikon marble is used also for the staircase, which has a steel and bronze balustrade. The hall and other apartments on the ground floor are laid with oak-block flooring.

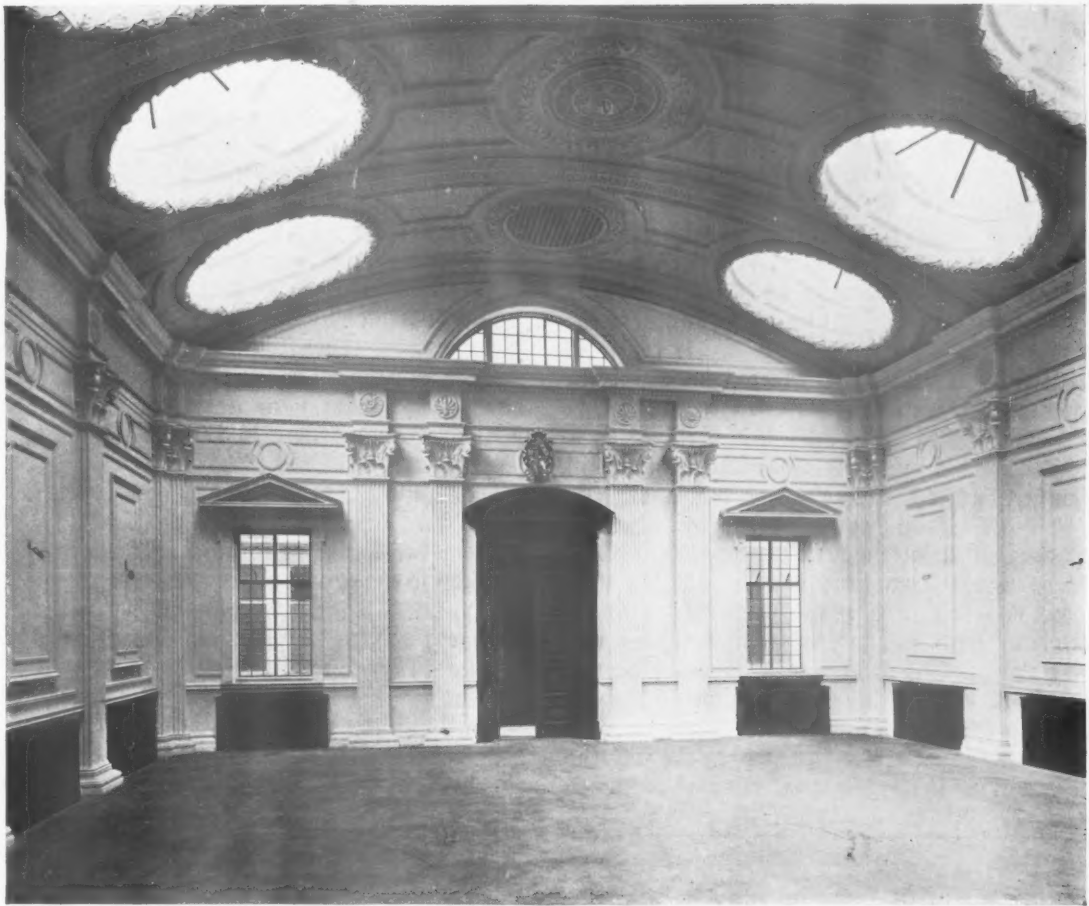
Ventilation is controlled by a simple extract method with air ducts from the ceilings, the hall in the basement having longitudinal ducts carried in the ground floor, communicating with extract flues rising to the roof. The heating is by a low-pressure hot-water installation, with radiators and pipes of wrought iron. The latter are taken in four circulations and carried through heat-resisting chases and ducts in the floors, the radiators being protected with steel and bronze cases. Messrs. H. and E. Lea were the general contractors.

The sub-contractors were as follows:—*Stone masonry, marble paving, and staircase:* Messrs. A. Lee & Bros., Ltd.; *Steelwork, heating, and ventilation, casements and roof-lights:* Messrs. Howard and Co.; *Bronze ornaments, wrought steel and bronze work:* Mr. William Hatton; *Stone carving:* Mr. John Lineham; *Wood carving:* Messrs. H. H. Martyn & Co.; *Decorative plasterwork:* Messrs. The Birmingham Guild and Messrs. H. and E. Lea; *Wood-block flooring:* Messrs. The Art Pavements & Decorations, Ltd., and Messrs. Burke & Co.; *Mantelpieces:* Messrs. The Bell Range and Foundry Co., Ltd.; *Glazed bricks and roofing tiles:* Messrs. Ames & Hunter; *Pavement lights:* Messrs. The Improved Pavement Light Co.; *Electric lift:* Messrs. The Easton Lift Co.

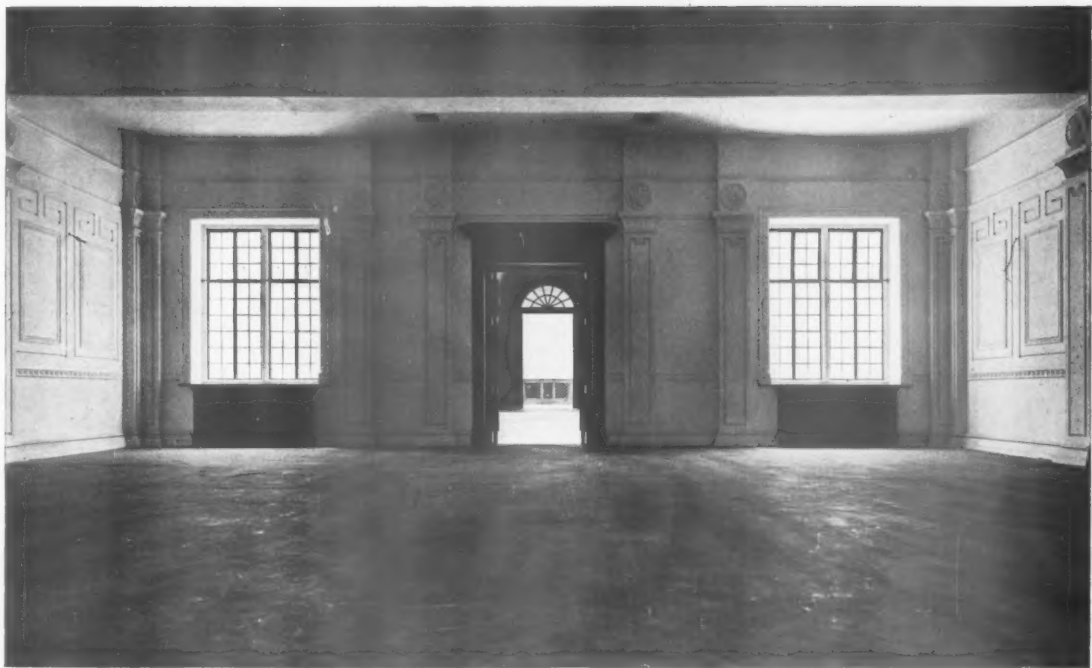


ELEVATION TO GREAT  
PORTLAND STREET





Ground-floor Hall



Basement Hall

BUSINESS PREMISES, MORTIMER STREET, LONDON, W.  
WILLIAM AND EDWARD HUNT, ARCHITECTS

## HISTORICAL TOWN HOUSES: NEWCASTLE HOUSE, LINCOLN'S INN FIELDS



It is a curious reflection on our taste that a building of the simplicity of Newcastle House would not now be considered worthy of housing ducal rank. Certainly nothing can well be plainer than this unpretentious brick front whose curious and original character consists in certain wide and dignified spacings without trappings or ornaments of any kind. Its façade as we see it to-day is mutilated. It must have suffered immensely in importance when it lost its great crowning cornice and pointed pediment. But, abridged as it is by the loss of these important features, it is still dignified and at the same time homely. As here noticed before, this last quality belongs essentially to English domestic architecture. Newcastle House would have been equally suitable as a house standing in a park surrounded with its terraces, courts, and gardens; indeed, when it was built the gardens at the back extended beyond what is now Kingsway. Its forecourt, railed off, still gives it an air of privacy and seclusion.

Sir Balthazar Gerbier—a name, by the way, the most curious in the history of our architecture—

serves as a bridge between Inigo Jones and Wren. He was the master of "the ingenious and learned Captain Wynne," to whom he addressed one of the numerous dedications of his book of "Counsel and Advice to all Builders." The latter was the architect of this house. It was erected in 1686 for William Herbert, who had been created Lord Powis in 1674, and who was raised to the Marquisate shortly after the house was built. This family had already possessed a house on the same site, but it was destroyed by fire in 1684, and the private Act of Parliament relating to the new house reads: "An Act for rebuilding the Earl of Powis's House in Lincoln's Inn Fields, lately demolished by fire."

On the accession of William and Mary, Lord Powis went into exile with King James II, and died at St. Germain's in 1696. The house was forfeited to the Crown and appointed as residence for the Lord Chancellor during his term of office. So it was occupied by Lord Somers in this capacity from 1697 to 1700.

Although it does not appear that the house was touched by the mob who sacked the Roman Catholic Chapel close by, it is curious that Wren should have been called in to report on its con-



THE ENTRANCE, WITH ITS FLIGHTS OF STEPS





GENERAL VIEW OF NEWCASTLE HOUSE, LINCOLN'S INN FIELDS

dition when it was proposed to prepare it for the Lord Chancellor. Apparently the grand staircase did not exist, because Wren made suggestions for the construction of one. But of Wren's hand not a finger-print remains.

In 1700 the house again changed occupants, for in May of that year Somers "offered Powis House to the Lord Keeper, who accepted thereof, and designs to live there and hear cases." Sir Nathan Wright, the Lord Keeper, moved in in the following October. While he was still in occupation, in 1705, the house was sold by the second Lord Powis to John Holles, first Duke of Newcastle, for £1,000. Newcastle did not long enjoy his new purchase, for he died in 1711 without heir, and his estate, including Newcastle House, passed to his nephew, Thomas Pelham

Holles, son of Thomas, first Lord Pelham. Again in 1768 the title passed to Henry Pelham Clinton, who succeeded as second Duke.

Captain Wynne was certainly an *ingenious* and original architect. The west side of Lincoln's Inn Fields had been laid out by Inigo Jones early in that century and conceived in a Palladian style, with a plain ground story carrying an Order of pilasters which embraced two floors. Of his influence Wynne does not show the least trace. It would rather seem as though this work of his were the prototype of much of Wren's domestic building. The brickwork, the stone quoins, the eaves cornice, the double stairway, the entrance door, are all features perpetuated in the architecture of the latter, and there is a great deal to be said for this kind of plain statement in design.

## NEWCASTLE HOUSE



THE HALL

The omission of great pilasters obviates the difficulty of the crowning entablature, which must always occupy a large amount of vertical wall-space, and consequently abridges the surface that could be used for lighting. In the late eighteenth century a too faithful reproduction of Italian models, where these features predominate, led to absurd shifts in order to obtain light to the upper floors. Small inadequate windows were formed in the frieze and put in the leads—hidden away anywhere, so long as they did not interfere with the severe and rigid order of the front. Sansovino, in St. Mark's Library at Venice, has contrived delightful windows in the friezes of the two Orders; but in the first place he enlarged the friezes beyond the usual proportions, and secondly it must be remembered that the merest peep-hole is sufficient to light a chamber in Italy. Disregard of these facts, and the exigencies of climate, led to the decay of English Palladianism. Although Inigo was committed somewhat to the columnar aspect of Palladianism, he could contrive without its help, as Coleshill and Wilton amply bear witness.

In Newcastle House Wynne seems to have aimed at a magnificent and lofty drawing-room floor, and worked outwards from that. These first-floor windows give the curious character to the front. No building that I know has so boldly disregarded the usual proportions of windows; these are extremely tall (nearly three squares) and give a vertical proportion to the whole front. The ceiling of the drawing-room as it now exists comes down into the windows, which rather

suggests its being later than the front, for the architect would not wittingly have troubled to design in such a difficult manner if he had not had some idea of internal loftiness and splendour. As a matter of fact the drawing-room, although a fine room, only extends a third of the frontage. It contains two of the seven windows in the front. The plaster ceiling is enriched. Opposite the windows is a pair of folding doors, giving access to a small room beyond. The drawing-room is supposed to be the scene of the signing of the charter of the Bank of England and is depicted in the painting of that event in the Royal Exchange. The ceiling in the room underneath is more interesting. A large oval formed by a flat band is set in an oblong, and the centre is enriched with an oval ornament of an Adam type; the corners being



ROOM ON FIRST FLOOR,  
(ORIGINALLY THE DRAWING-ROOM)

filled out with peacocks in relief—the crest of the Duke of Newcastle. A bold plaster cornice with console blocks adds to the importance of the room. The mantelpiece is of white marble and is in Adam's style, but it has only recently been placed here. The over-doors, dado moulding, and skirting are vigorously enriched, and belong to the middle of the eighteenth century.

About 1877 the house was divided in two by a wall built immediately to the right of the door on entering. This forms a small room at the side of the hall, which is used as a waiting-room by the firm who now occupy the building. In this room is a charming white marble chimneypiece of early

Georgian character (see p. 174). It is richly carved and somewhat out of the common.

A stone staircase, extremely plain, leads from the hall to the first floor, but it has no particular architectural interest, though the iron balustrade is curious. The Corinthian pillars in the hall, forming a screen, are of wood, and the capitals are vigorously carved.

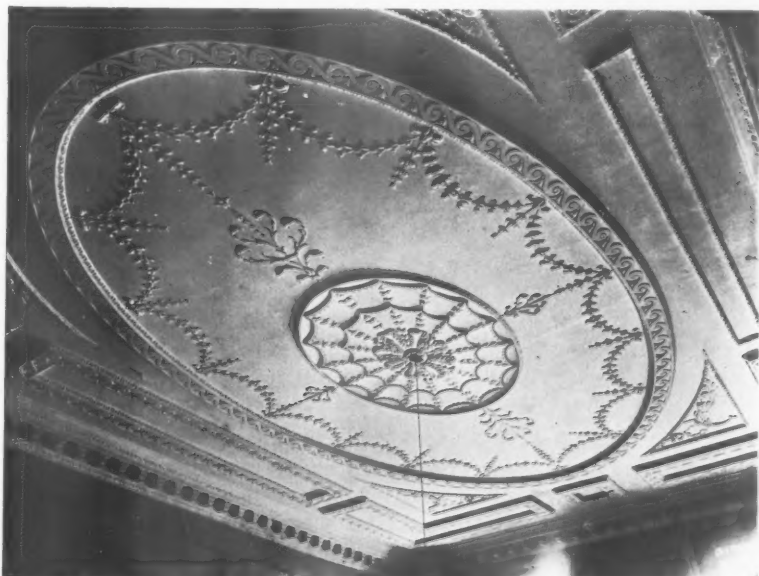
A word may be said of the original plan of the house in the All Souls Collection. It has a frontage to Lincoln's Inn Fields of some 75 ft., and it extends for more than 100 ft. down Great Queen Street. The entrance hall, entered immediately from the landing at the top of the double flight of steps, is about 25 ft. by 30 ft., and is divided at the end into three by arcading, two of the spaces taking the main stair, and the third one the back stairs. Both of these stairs extend back to the outside wall. To the right on entering is a fine suite of four rooms running the entire length of the building in Great Queen Street. On the left there are two rooms the depth of the hall, a staircase, and beyond that a projecting wing with two small rooms and another staircase. This wing projects as far west as the other wing formed by the frontage to Great Queen Street. Nothing could be clearer than this plan. It is simplicity

itself—everything is well lighted, and there is no need for the top lighting that became fashionable in the eighteenth century. And it must have been extremely effective. The view in the hall, through the pillars of the arcading to the staircase with its direct light, would be beautiful, and the rooms, from the disposition and proportion of the windows, were likely to be stately in addition to being well lighted.

The façade to Great Queen Street does not seem ever to have extended so far west as shown on the plan. As it exists now it consists of five bays formed by windows, instead of nine as drawn. Perhaps its most unusual feature is the arcading which supports



THE PEACOCK ROOM  
(ORIGINALLY THE DINING-ROOM)



CEILING OF THE PEACOCK ROOM  
October 1910

## NEWCASTLE HOUSE

the ground floor. There are seven elliptical arches in all—five to Great Queen Street and two returns. Old prints show that this arcading came originally within the courtyard, and allowed a passage from the back premises to the forecourt without passing through the house.

The main front has been already briefly referred to. It is composed of three floors above a reasonably high basement. This high basement gives ample light to the kitchen offices and at the same time makes an excuse for the flights of steps which lead to the front door. A centre is given to the façade, first by breaks, which advance the door and the windows immediately on either side, and secondly by the importance of the pillared doorway and the stone facings of the central windows. Stone quoins accentuate all the corners. An unusual feature of the windows is the bead cut in the brickwork, which runs round them, and which

must always have necessitated the sashes being set well back from the face of the wall.

It is extremely fortunate that this somewhat unique house has been acquired by a firm of solicitors, Messrs. Farrer & Co., whose reputation and dignity accord with that of the building, and whose practice allows them to maintain as an office this "grandee mansion." The rooms in the basement are vaulted, and may possibly have belonged to the earlier house of the Herberts. They have now been split into two floors, and are packed with deed-boxes. An epigrammatic writer in the *Manchester Guardian* has said, "Judging from the names on the deed-boxes, some of which look as old as the house, this is the left-luggage office of Debrett."

A splendid iron chest has escaped from the strong-room and now stands at the head of the stairs. It is of the most brilliant craftsmanship in iron, and the locks are of most wonderful description. It gains in interest from the fact that the careful smith scrupled not to engrave it with an inscription which reads:—

Mich gemacht Simon  
Säuer, Nürnberg, 1722.

Mr. Farrer has made a collection of prints bearing on the history of the house, and these are hung in the waiting-room. They comprise portraits of eminent men and women who, in their passage across the stage of the eighteenth century, paused for a brief moment at Newcastle House—among them being the great Duke of Marlborough, the magnificent Lord Carlisle, Lord Clare, Lord Thurlow, and a great number of other celebrities. They are here gathered together in a group, and as we gaze upon the portraits we get a glimpse of the age to which they belong, of their manners and forms of dress, and of the houses which they erected for their own comfort and stateliness; houses of which the one in Lincoln's Inn Fields, here illustrated, is a characteristic example.

J. M. W. HALLEY.



MARBLE CHIMNEYPIECE IN WAITING-ROOM  
ON GROUND FLOOR



## SOME NOTES ON CAMBRIDGE COLLEGES—IV.

BY MAXWELL H. H. MACARTNEY

(Continued from p. 291, No. 162)

### CHIMNEYS



ANOTHER series of photographs, to which we now turn, illustrates some examples of chimneys. Chimney-stacks at Cambridge have not been treated with much regularity, nor with much regard for the buildings to which they are attached, with the exception of the well-known examples of Clare College. There are, how-

round the valleys has never died out at Cambridge, and that this architectural feature, which avoids hard lines, has recently been revived. The chimneys of Trinity College (42) do not call for more than passing notice, but the photograph taken from the bowling-green of Trinity College (43) is interesting as showing another view of the eagles on the gate-piers of St. John's College, to which reference has already been made.

On the subject of these chimneys it may be mentioned that Atwell, writing in the latter



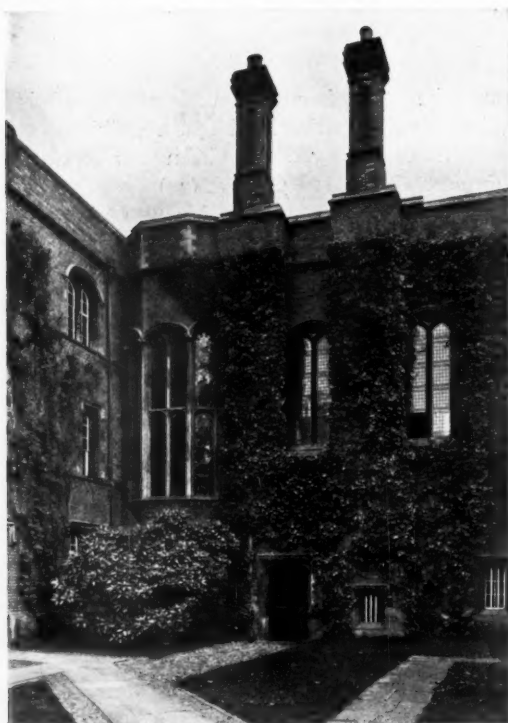
41.—PETERHOUSE COLLEGE: CHIMNEYS OF SOUTH RANGE, FACING FELLOWS' GARDEN

ever, several examples of the fine effects to be obtained by rows of well-emphasised chimney-stacks. These are usually upon external walls, placed according to the needs of internal planning. Notable illustrations are to be found both at Pembroke College (39) and again in that portion of Trinity College (40) which looks out on Trinity Lane. It is, perhaps, worth while remarking that divided flues are rare, but that those of Peterhouse (41) are of the diagonal type. Another point arises also out of this illustration. It is interesting to note that the tradition of sweeping the tiles in a curve

half of the seventeenth century, speaks of the chimneys themselves frequently being made out of wood, and he goes on to say: "If the foot of a brick or stone chimney be on fire, discharge a pistoll twice or thrice upon it; so soot and fire and all falls together."

### WINDOWS

Cambridge offers some fine examples of windows, especially bay windows. Photograph No. 44 shows the bay window of the hall at Jesus College. With regard to this, the only criticism is



44.—JESUS COLLEGE: BAY AND CHIMNEYS ON HALL

be made is that the label-moulding over the windows is rather awkwardly designed. The hall is, however, especially interesting, because it stands upon the site of the old monastic refectory. Monastic refectories were frequently built on an upper floor with cellars below, but this arrangement is very uncommon in colleges, and it is therefore to be presumed that the unwonted feature of a college hall on the upper floor is due to a similar arrangement having existed in the days when Jesus College was the Benedictine nunnery of St. Radegund. "The stairs," say Willis and Clark, "probably occupied the space which now forms the passage at the west end of the hall. A spiral service stair from the kitchen formerly led up to the frater. We learn from the convent accounts that the roof was covered with thatch." The old refectory and kitchen probably were not rebuilt, but simply refaced with brick and covered with new lead roofs, and the original staircase was removed and a new one built.

The Architectural Review

The range of windows in the "Old Court" at Corpus Christi College (45) is the most delightful, as it is also one of the earliest, in Cambridge. This court still retains much of its ancient character, and is particularly interesting as being probably the first originally planned quadrangle. Josselin, a fellow of Queens' College and Latin secretary to Archbishop Parker, and author of the *Historiola*, which is the principal authority for the history of the site and buildings, speaks of the court as being "entirely finished, partly in the days of Thomas Eltisle, the first master, but chiefly in the days of Richard Treton, the second master." It consisted simply of a hall range (seen in the photograph) on the south, and chambers on the other three sides. The former contained at the south-east corner the master's chambers, communicating with the common parlour below, and also with the library and hall. The walls, it appears, were bare till the middle of the sixteenth century. The floors of the ground story were made of clay, and the windows were either glazed in the rudest fashion or left unglazed. The buttresses, it should be said, were added at the end of the fifteenth or commencement of the sixteenth century, as the old walls were becoming ruinous. By the middle of the seventeenth century the buildings were again dilapidated, and the repairs were paid for by the sale of forty-five silver cups for £42 10s. The present oriel of the hall was built at some time in the second half of the eighteenth century.

Of all the colleges Queens' College is the richest in bay windows. In the second article an illustration was given (18) of the President's house as seen from the garden, and attention was also called



46.—QUEENS' COLLEGE: HALL

CAMBRIDGE COLLEGES



39.—PEMBROKE (PEMBROKE STREET)



40.—TRINITY (TRINITY LANE)



42.—TRINITY, FROM THE "BACKS"

COLLEGE CHIMNEYS



43.—ST. JOHN'S, FROM TRINITY BOWLING GREEN

October 1910

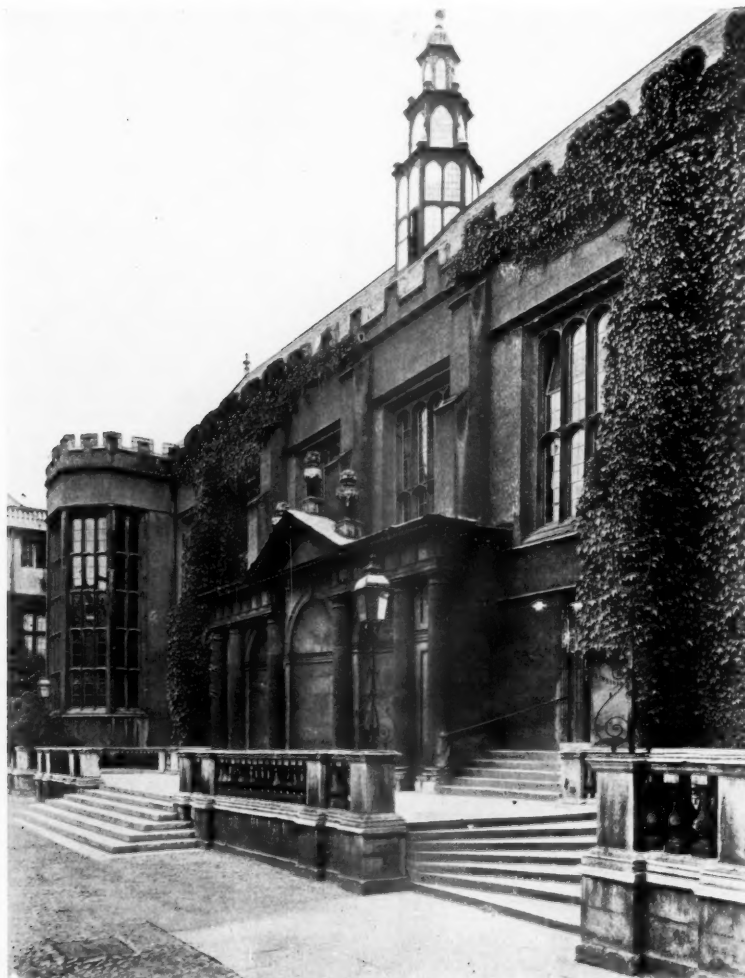
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## CAMBRIDGE COLLEGES

to the windows, which may justly be termed the most perfect examples of bay windows of the domestic type. In the next article reference was made to the cloisters (37) running beneath this house. A third example from the same college (46) shows the windows in the hall, which was built in 1449 and forms part of the western side of the principal court.

But the finest of all in their grandeur and treatment, recalling Cowdray and Kirby Hall, are the great bays (47 and 48) of the hall at Trinity

were settled for him by the college, certain members of which were sent to examine and measure existing halls. The model finally selected was the Middle Temple hall, and the dimensions (it is 100 ft. long by 40 ft. wide by 50 ft. high) were repeated in the hall of Trinity College. It should be added that the portico with engaged columns and terrace seen in the photograph (48) were added in 1682, and were, there is reason to think, designed by Sir Christopher Wren.



48.—TRINITY COLLEGE: FAÇADE OF HALL TO NEVILE'S COURT

College. This building, which was begun in 1604, was one of the many due to the energy of Dr. Nevile, who "for fear that the deformity of the (old) hall which, through extreme old age, had become almost ruinous, should cast, as it were, a shadow over the splendour of the great court" advanced £3,000 for seven years out of his own purse, in order that a great hall might be erected, "answerable to the beauty of the new buildings." The architect was Ralph Symons, who, however, was not allowed a free hand. The dimensions

The last illustration of this series is the picturesque gable end to the library of Peterhouse (49). The site was previously occupied by a range of chambers, but when these were destroyed in 1632 the library was lengthened by 36 ft., and the extension was built right up to the street, regardless of the angle it made with the side walls. This addition, which is in brickwork, can easily be distinguished from the earlier stone building. It bears the date 1633 above the oriel window, which projects above the street.





47.—TRINITY COLLEGE: THE HALL FROM THE GREAT COURT



45.—CORPUS CHRISTI COLLEGE: THE HALL FROM THE "OLD COURT"

## CAMBRIDGE COLLEGES

### TURRETS AND LANTERNS

The turrets and lanterns of the Cambridge colleges do not call for extended notice, but they form a sufficiently distinct feature to deserve some attention being paid to them. Nearly every college has turrets placed upon the gateways, chapel, or hall, the turrets being in the majority of instances made of wood, either painted or covered over with lead. Two excellent examples are to be found at Christ's College. The first of these (50) is really intended to be seen from inside the court over the roof of the building to which it is attached, but the present view, in which it suggests a minaret, is so singular as to be worth repro-

duce the chapel, and from whom the college (formerly Buckingham College) took its name. The history of Magdalene College is comparatively obscure, but we know that it was originally instituted for the special use of Benedictine student-monks, and that it belonged to Croyland Abbey, which surrendered to Henry VIII in 1539. However, its existence does not seem to have been broken, and in 1542 we find it refounded, under its present name, by Thomas, Lord Audley of Walden, to whom it had been given for this purpose by the king.

Another striking turret (53) is that upon King Edward's Gate at Trinity College. This old gateway had originally formed part of King's Hall, one



49.—PETERHOUSE COLLEGE: BAY AND GABLE, TRUMPINGTON STREET

duction. The second turret (51) is upon the hall of the college. The hall here has been entirely rebuilt. Early in the eighteenth century it was completely Italianised, together with many other of the buildings, and in 1876 it was rebuilt by Sir Gilbert Scott. The old materials were re-used, and the original roof was replaced, but the walls were heightened 6 ft., and an oriel window was added on the east.

A curious little lead turret is to be seen at Magdalene College (52) on the hall. The building itself dates from 1519, and was added by Edward, Duke of Buckingham, son to Henry Stafford, second Duke of Buckingham, who began to build

of the two parents of Trinity College, but it was removed from its original position when Nevile was carrying out his bold scheme for the construction of the north-west portion of the Great Court, and was then rebuilt between the library and chapel. The existing turret, it should be noted, was erected in 1856 under the direction of Dr. Luard, then Junior Bursar, but the greatest care was taken to make it an exact copy of the older structure of which it took the place.

Another turret in the same court which is worth looking at is that upon the hall. It is shown in photographs Nos. 47 and 48, on pp. 178 and 179.

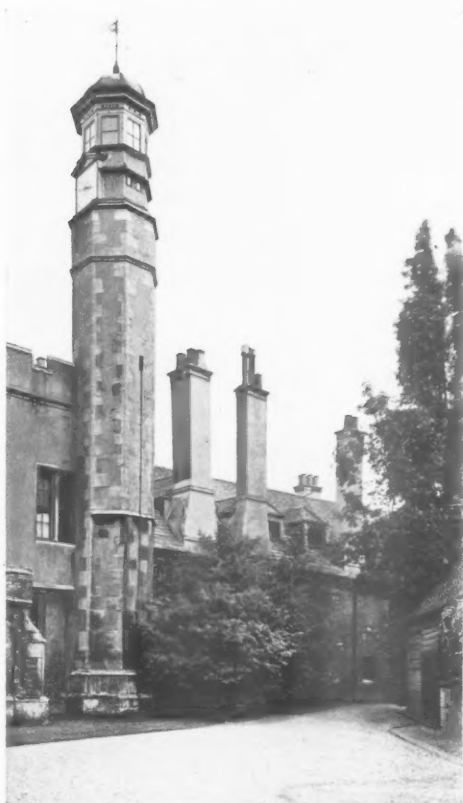
*(To be concluded.)*



51.—CHRIST'S: TURRET ON HALL



52.—MAGDALENE: TURRET ON HALL



50.—CHRIST'S: TURRET FROM MASTER'S GARDEN

October 1910



53.—TRINITY: TURRET ON KING EDWARD'S GATE

# A MINOR CITY CHURCH

ST. BENET'S, PAUL'S WHARF

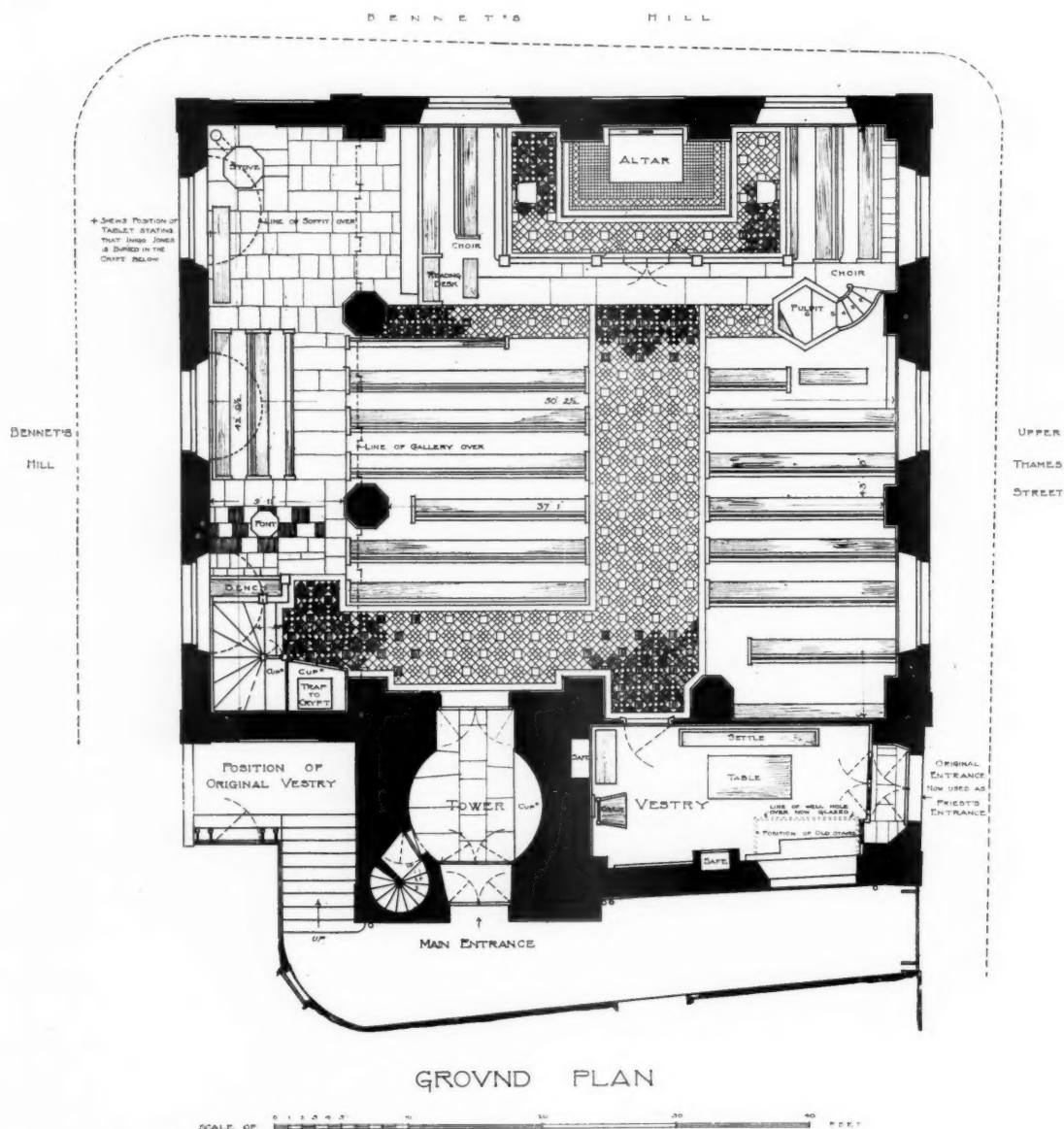


HE churches of the City of London, as numerous as they are interesting, are hidden away among so many high business buildings and gaunt warehouses that it is usually rather puzzling to find them.

The visitor may have a fairly definite idea of their locality, but may wander, nevertheless, in close proximity to the object of his search without being aware of the fact; then he comes upon the building unexpectedly, in some narrow street turning off a busy thoroughfare,

and wonders how the search has been so evasive. Such is the case with the church of St. Benet, Paul's Wharf. It is in the area between Queen Victoria Street and Upper Thames Street, but, in the absence of a more exact direction, is not easy to discover. The visitor, however, if he walk about half-way up Queen Victoria Street, will find on the right-hand side a little street called Bennet's Hill, and here he will see disclosed this minor work from the hand of Sir Christopher Wren.

The church is especially noteworthy for its delightful tower and cupola, but it possesses many other features of interest, besides those of

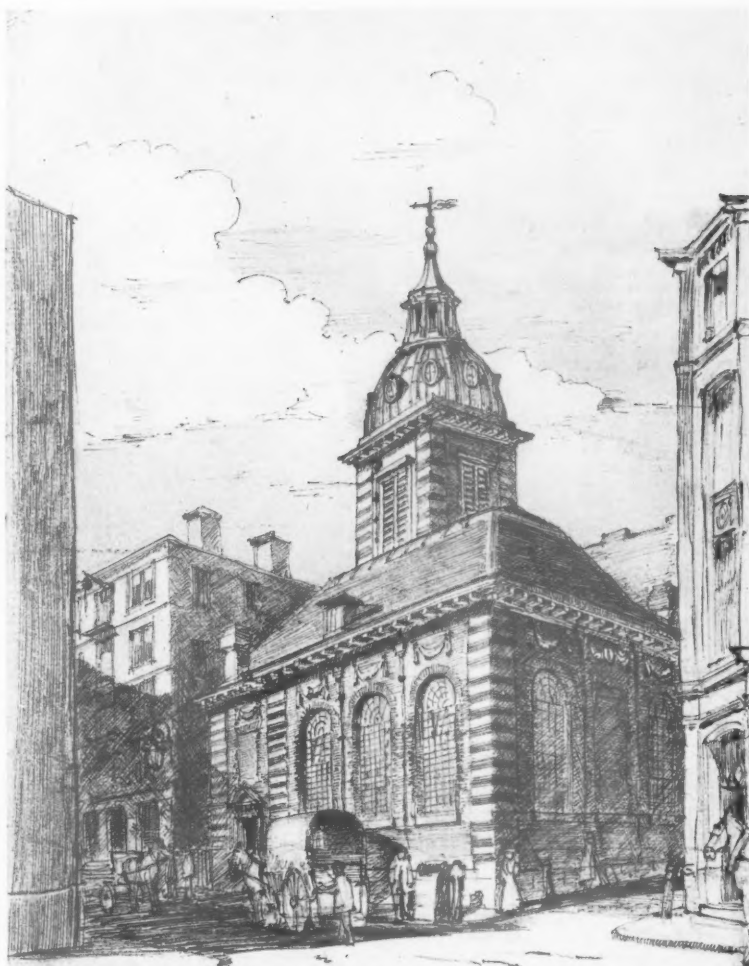


ST. BENET'S, PAUL'S WHARF, LONDON, E.C.  
MEASURED AND DRAWN BY A. E. RICHARDSON A.R.I.B.A.



purely architectural character. The church was once much frequented by noble families, several of whom resided in its vicinity, and this, as well as its proximity to Castle Baynard and the College of Heralds, makes the registers very interesting. But perhaps the chief fact of interest, apart from matters of design and construction, is that Inigo Jones was buried in the church which originally occupied the site. It was on June 21st, 1652, that the Father of the English Renaissance died at Somerset House, having almost completed his eightieth year, and on the 26th of the same month his body was interred beneath the chancel of St. Benet's, close by the grave of his parents. A monument of white marble, for which he had set aside £100, was erected to his memory by his executor, John Webb. It stood against the north wall and bore a Latin inscription which recorded that the deceased was the King's architect, that he had built the Banqueting House at Whitehall, and had restored St. Paul's Cathedral.

St. Benet's was one of the churches destroyed by the Great Fire, and with the fabric perished the monument to Inigo Jones. The rebuilding was undertaken by Wren. Mr. A. E. Richardson, whose drawings, here reproduced, were awarded the Banister Fletcher Bursary some years ago, has made a very careful study of the building and of the original vestry minutes from 1579 to 1674 which are preserved in the Guildhall Library, as well as of various pictorial maps published before and after the fire, and from this survey he thinks it safe to conjecture that Wren's design was probably made subservient in plan to the old walls; while from careful observation he is able to state that the original tower was partly re-used and cased with brickwork by Wren for about 12 ft. of its height (measuring above the level of the present church floor); also that the rubble masonry used for



ST. BENET'S CHURCH, PAUL'S WHARF

*From an etching by A. E. Richardson, A.R.I.B.A.*

some 50 ft. internally in rebuilding the tower is old material.

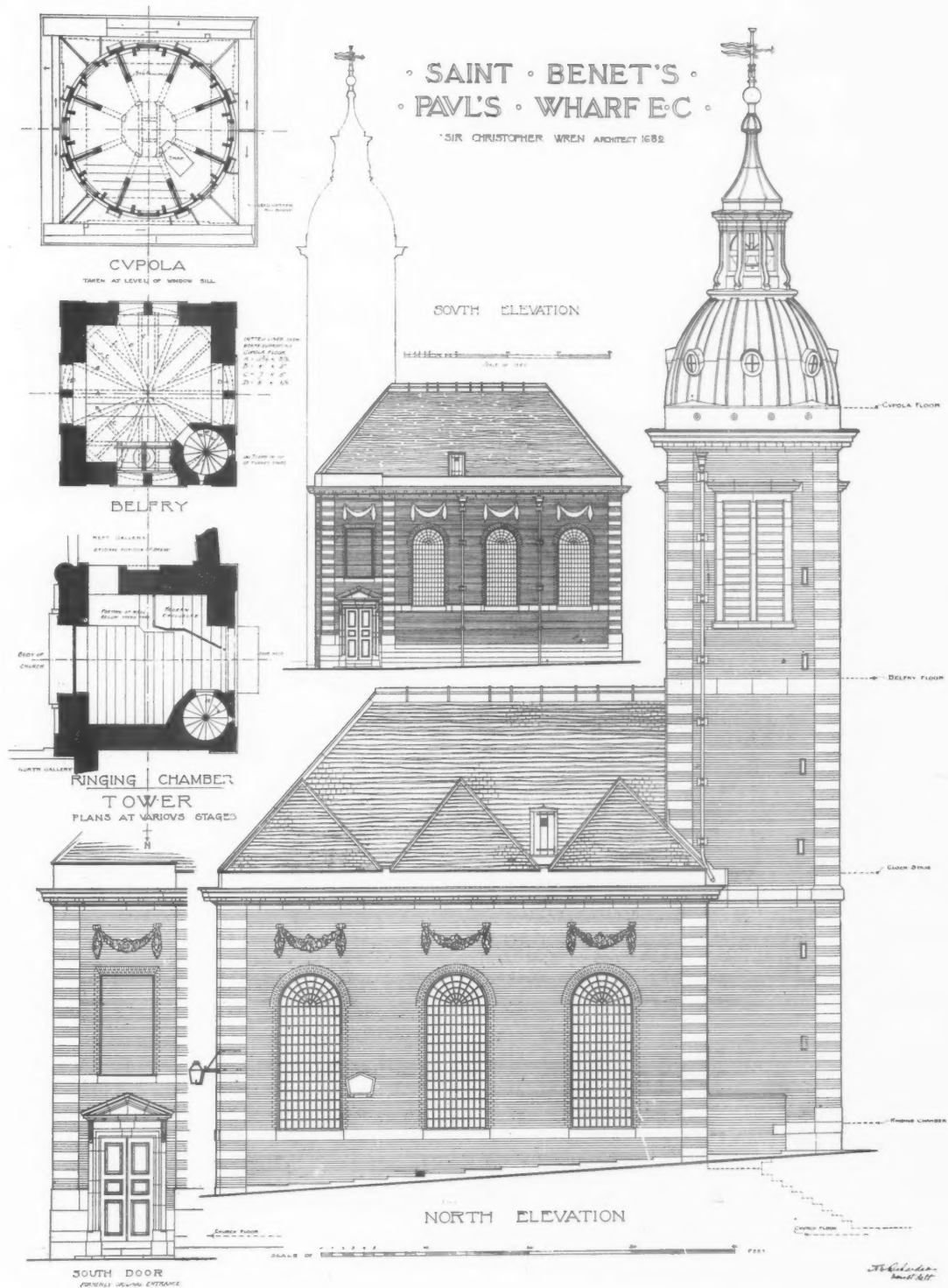
The rebuilding was begun in 1682, and the church was finished and consecrated in the following year. From that time it has remained in practically the same condition as it left the hands of Wren, although it has been threatened with destruction on at least two occasions—one in 1877, when the City Commissioners proposed to demolish the building under a scheme for sweeping away many City churches, and again a few years later when a warehouse on the western side caught fire and slightly damaged the tower.

The material used for the external walls is

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## The Architectural Review

# A MINOR CITY CHURCH



MEASURED AND DRAWN BY A. E. RICHARDSON, A.R.I.B.A.

## A MINOR CITY CHURCH



THE TOWER AND CUPOLA OF ST. BENET'S

the fine old London brick, with red dressings to the plain circular-headed windows, which are further enriched by a small torus moulding, run-

ing completely round them, relieved from the commonplace by rich stone festoons placed centrally over each window. The main body of the church is crowned by a simple wooden cornice with a small stone architrave band beneath it, and an architectural Order is suggested by the slightly projecting angle pilasters formed with alternate courses of brick and Portland stone. Above the cornice there is a lead riser, from which springs the tiled roof.

The north elevation has three small hipped roofs, and it is worth noting that these do not come centrally over the windows below. A reference to the plan explains this, though of course, in a more academic school, such discrepancies would not be allowed.

The tower, which measures nearly 17 ft. at the base, rises to 116 ft., measured to the top of the vane. It is quite plain and simple in design, but of most graceful outline.

Internally the church presents the appearance of an almost square room with the addition of a short north aisle and gallery, and a west gallery with vestry under. On the east wall is an oak reredos flanked by two circular-headed windows, and, as the chief feature of the interior, a carved altar-piece reputed to be the work of Grinling Gibbons. The furnishings are original, but the seating appears to have been altered to suit the needs of the Welsh community who now use the church. (St. Benet's is no longer parochial, the church having been incorporated in the parish of St. Nicholas Cole Abbey.) Except when services are being held on Sundays, the church is closed, so that the interior cannot be viewed; but the exterior, more especially the tower and its cupola, is worthy of careful study.

A building possessing such character as St. Benet's is always a source of pleasure to the passer-by who has some discernment of good work, and though, doubtless, its merits are unnoticed by the majority of those who pass it daily, it lays claim to our generous regard, though but a minor example of the genius of Wren.

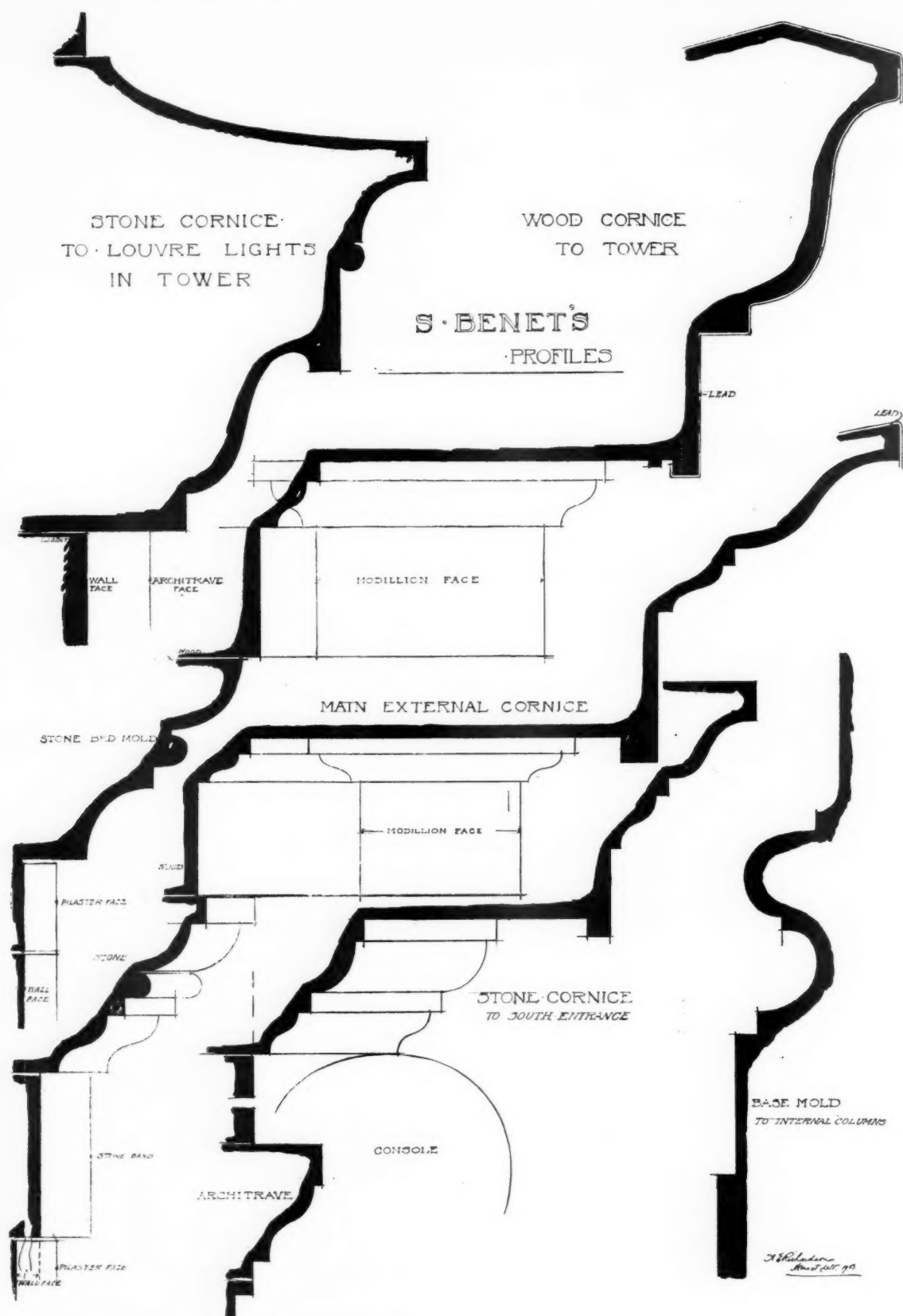


• SAINT • BENET'S •  
• PAUL'S • WHARF • E.C. •

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## The Architectural Review

# A MINOR CITY CHURCH



MEASURED AND DRAWN BY A. E. RICHARDSON, A.R.I.B.A.

## THE PRACTICAL EXEMPLAR OF ARCHITECTURE—L.



FEW spaces of English ground are pleasanter than the surroundings of old manor-houses. These enclosed places, that seem to enshrine a small part out of a forgotten century, with their flowers and lawns, trees and terraces, are in truth a kind of *man's acre*, dedicate to the joy of living, as their counterpart, *God's acres*, are sacred to the dead. England is fortunate in possessing great store of these old houses, places fallen, as was inevitable, from their high estate, but still full enough of beauty and loveliness to make them precious. Ragdale Old Hall is one of these. It has suffered much from the hand of time, it is fallen on evil days, and is now cut up into two tenements; yet enough remains to give us an idea of the original glory of the place.

Mr. Gotch in his "Renaissance in England" thinks that the half-timber work at the right hand of the porch supplants a brick gable similar to the one on the left. This would give the whole design that symmetry which the "surveyors" of the early seventeenth century believed to be necessary to architecture. The bay and the porch are the only details here published. The other bay is practically the same.

By natural decay of its timber, and by the unwarranted depredations of saltpetre diggers, Ragdale Hall apparently fell into decay; but it was restored, enlarged, and in great part rebuilt by Sir Henry Shirley, second baronet, who died in 1633. He occupied the last years of his life in rebuilding Ragdale Hall, which bears all the architectural marks of his time. It is rich in the many quarterings of his ancient family, and something of its heraldic interest is doubtless due to his brother, Sir Thomas Shirley the antiquary. Sir Robert Shirley, the seventh baronet (son of the fourth, and successor of his nephew the sixth baronet), was a gentleman much noted and highly honoured in his time. Being one of the Lords of the Council, he was created Viscount Tamworth and Earl Ferrers in 1711. Ragdale was not any more the principal residence of the family, but the western part of it was to some extent modernised and fitted up as a hunting seat by Robert Earl Ferrers towards the end of the eighteenth century. The seventh earl, a nobleman of elevated tastes, much interested in antiquities, who died in 1827,

alienated the Basset properties, including Ragdale, from the rest of the family possessions, and left them by will to Caroline Shirley, daughter of his son Sewallis Viscount Tamworth. This lady married in 1837 Lorenzo Sforza, Duke of Sforza-Cesarini, near Rome, and the present duke is lord of the manor and principal landowner of this old English place.

The house is built partly of brick made on the spot, with some stone and portions of the more ancient timberwork and plaster intermixed. The site is rather remarkable, for the old house abuts somewhat closely upon an unfrequented country road, and is very near to the old church and its venerable cross. The principal front faces south, and overlooks the little village below. Over the round-headed entrance doorway are weather-worn shields, with fifty-quarterings of the much-dowered family, and above is the crest of the Saracen's head won in the Crusades. Over the great bay on the east is the coat of Shirley impaling Devereux, and over the corresponding one to the west is another shield, too much weather-worn to be intelligible.

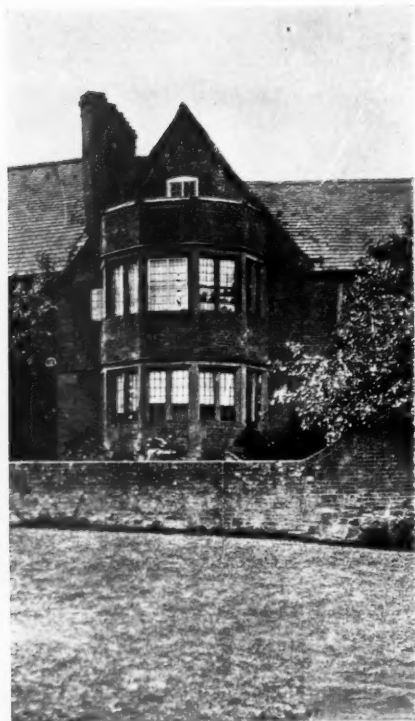
In charm of grouping, of structural features, details of adornment, and the rich yet sober hues of old bricks and stone, the place is really superb.

The ornamental work of the porch is of stone. This consists of a pair of pillars of the Doric order placed on each side of the door, which carry an entablature and a broad panel extending the full width of the lower part and reaching to the sill of the first-floor windows. This panel is made a field for some very bold heraldic carving.

The design of the lower part of the porch is typical of the Early Renaissance in its application of an Order to a structural feature. A three-light window surmounts the carving, and higher up a smaller window fits into the peak of the gable. The fine bay windows, however, are the notable features of the front. It would be a great pity if bay windows, so essentially English, should be allowed to drop out of modern practice. Scarcely any type of window could be more commended as merely useful; in addition, it is extremely beautiful, giving character at once to a front.

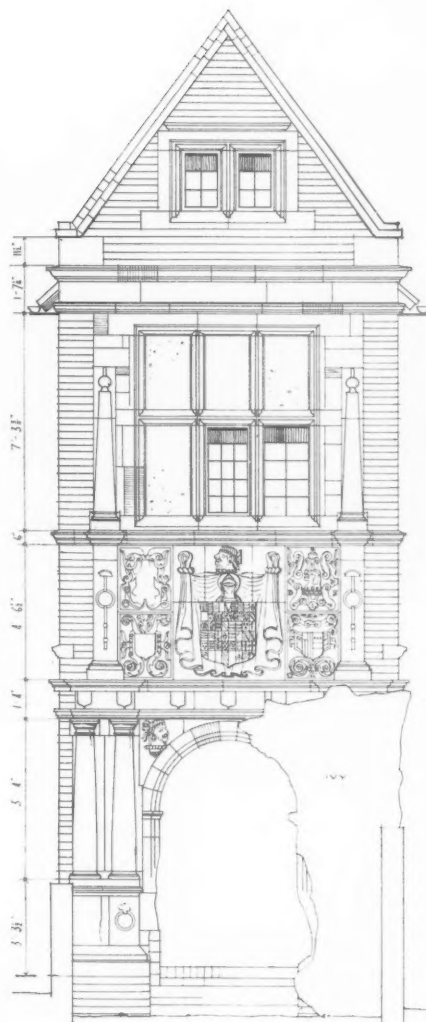
These bays have five equal sides, each of which has two lights. They project considerably, and add greatly to the size of the rooms which they serve. They are in two stories.

THE PRACTICAL EXEMPLAR  
OF ARCHITECTURE

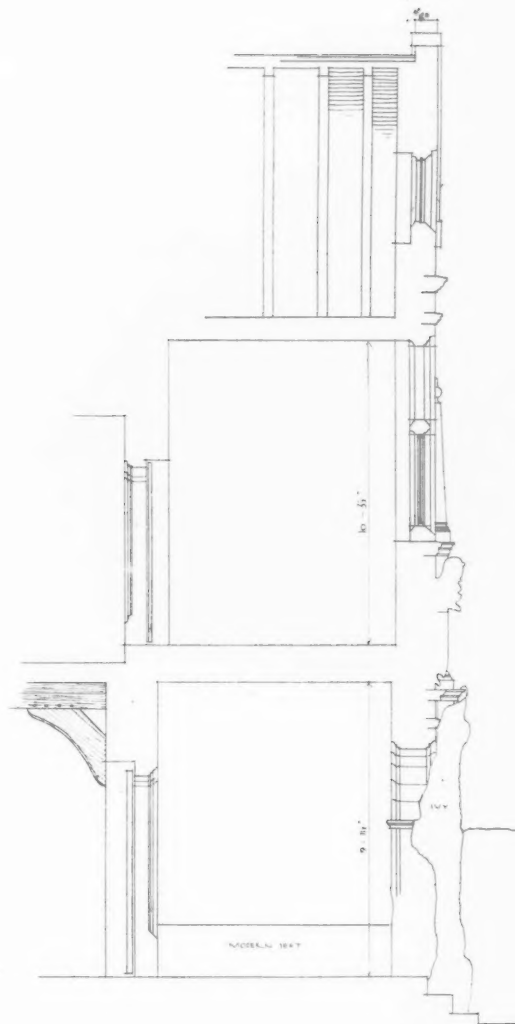


RAGDALE OLD HALL, LEICESTERSHIRE

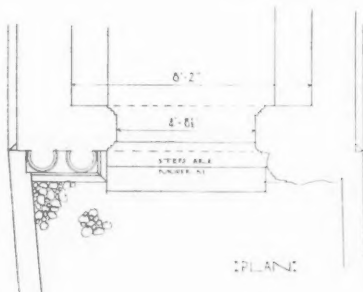




ELEVATION:



SECTION:



PLAN:

RAGDALE OLD  
HALL  
LEICESTERSHIRE  
DETAIL OF  
ENTRANCE



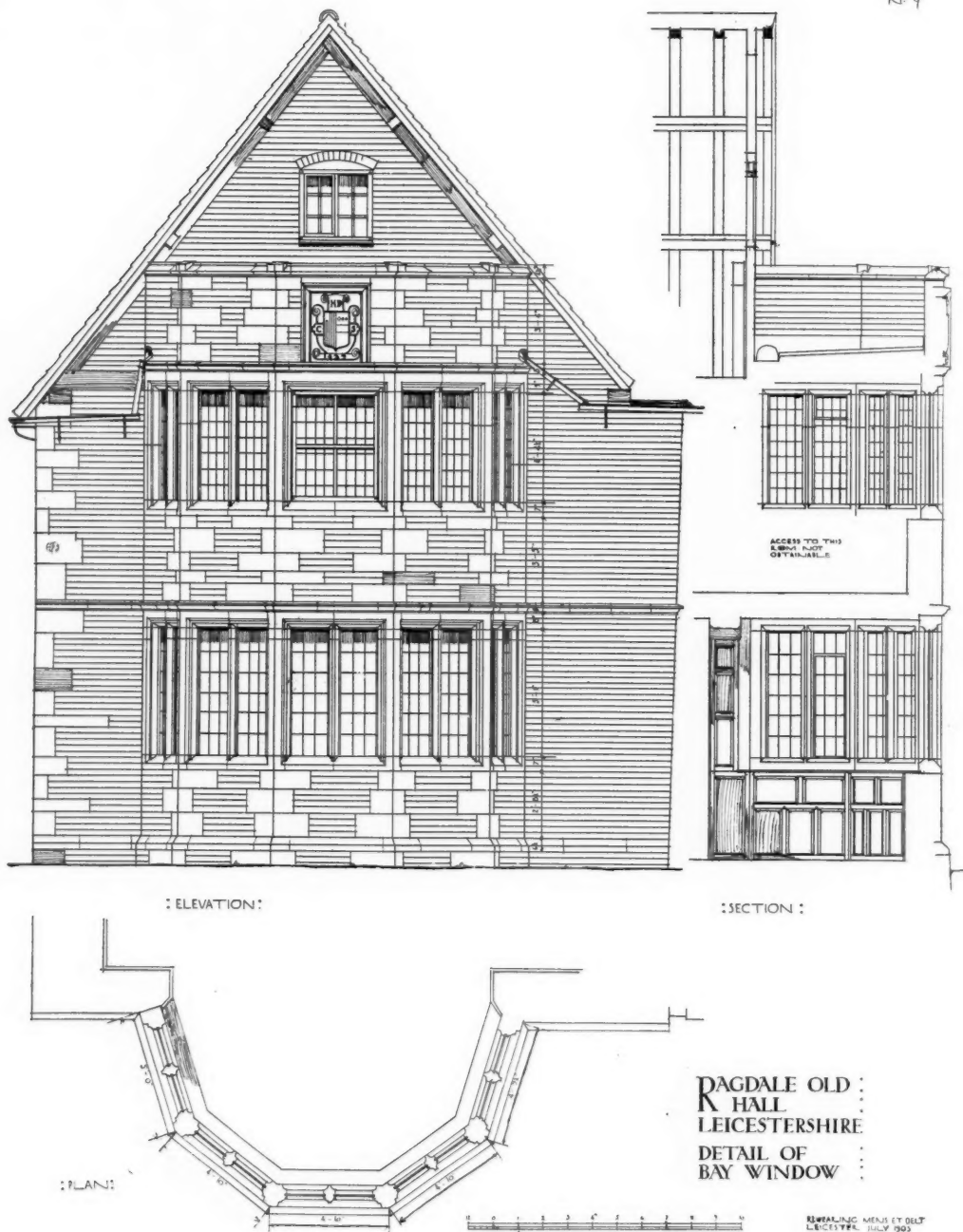
S. J. WEARING, MENESTREL  
LEICESTER, JULY 1907

MEASURED AND DRAWN BY S. J. WEARING

October 1910

VOL. XXVIII—M

THE PRACTICAL EXEMPLAR  
OF ARCHITECTURE



MEASURED AND DRAWN BY S. J. WEARING

## THE COMMITTEE FOR THE SURVEY OF THE MEMORIALS OF GREATER LONDON

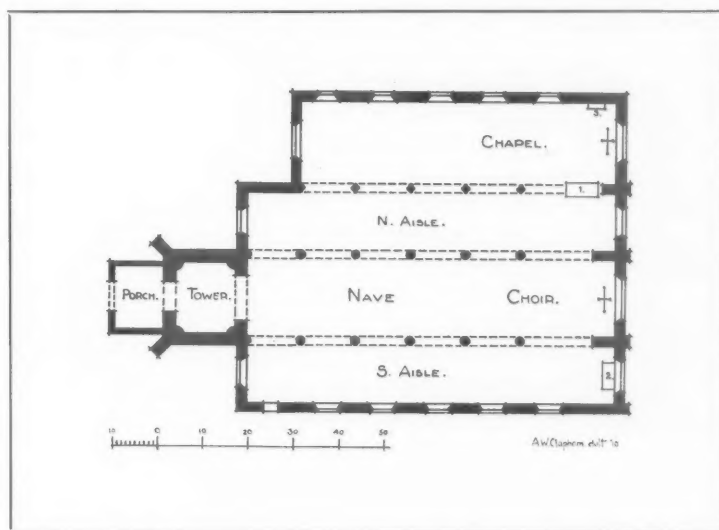


SHOREDITCH was one of the earliest of the London suburbs, and in mediaeval times was one of a string of country villages that fringed the great city. Stepney and Whitechapel lay away to the east, St. Pancras to the north, St. Giles and Charinge to the west, while Shoreditch was the first village reached on leaving Bishopsgate. The bells of Shoreditch have been familiar ever since the delightful old nursery rhyme first sang of them centuries ago, and even now the old peal is one of the finest in London.

The road to Shoreditch was once fringed on

drawings by Mr. Charles Lethieullier, formerly in the library of Horace Walpole, and in this collection are five drawings of Shoreditch Church and its monuments, all of them of great value, as they are, so far as we are aware, the only record in existence of the objects they portray.

Several prints of the exterior of the church were published in the early eighteenth century, taken from various points of view, but all the Lethieullier drawings deal with the interior and its monuments, and amongst them is the interesting plan here reproduced. Four of the most important tombs are illustrated in the collection. The altar tomb [1] of Sir John Elrington and his wife (who died 1481) is the finest, and on it rest two recumbent effigies, while a line of



PLAN OF OLD ST. LEONARD'S CHURCH, SHOREDITCH

either side by the buildings and gardens of three great monastic or semi-monastic houses—the hospitals of St. Mary Spital and St. Mary Bethlehem and the Benedictine Nunnery of Holywell; but a fragment of the gateway of the first of these is all that is now visible. The church whose belfry returned an answer to the question of St. Sepulchre is also a thing of the past. It was destroyed in 1755 to make way for the present building—a depressing and somewhat gloomy example of the work of George Dance the elder, possessing few features of interest or of beauty, excepting the tower. Its predecessor, however, lacked neither the one nor the other. Fortunately a series of excellent drawings of the earlier building is in existence, and these form a valuable record of an important church. Amongst the Additional MSS. at the British Museum is a volume of architectural

“weepers” occupy the canopied niches round the base.

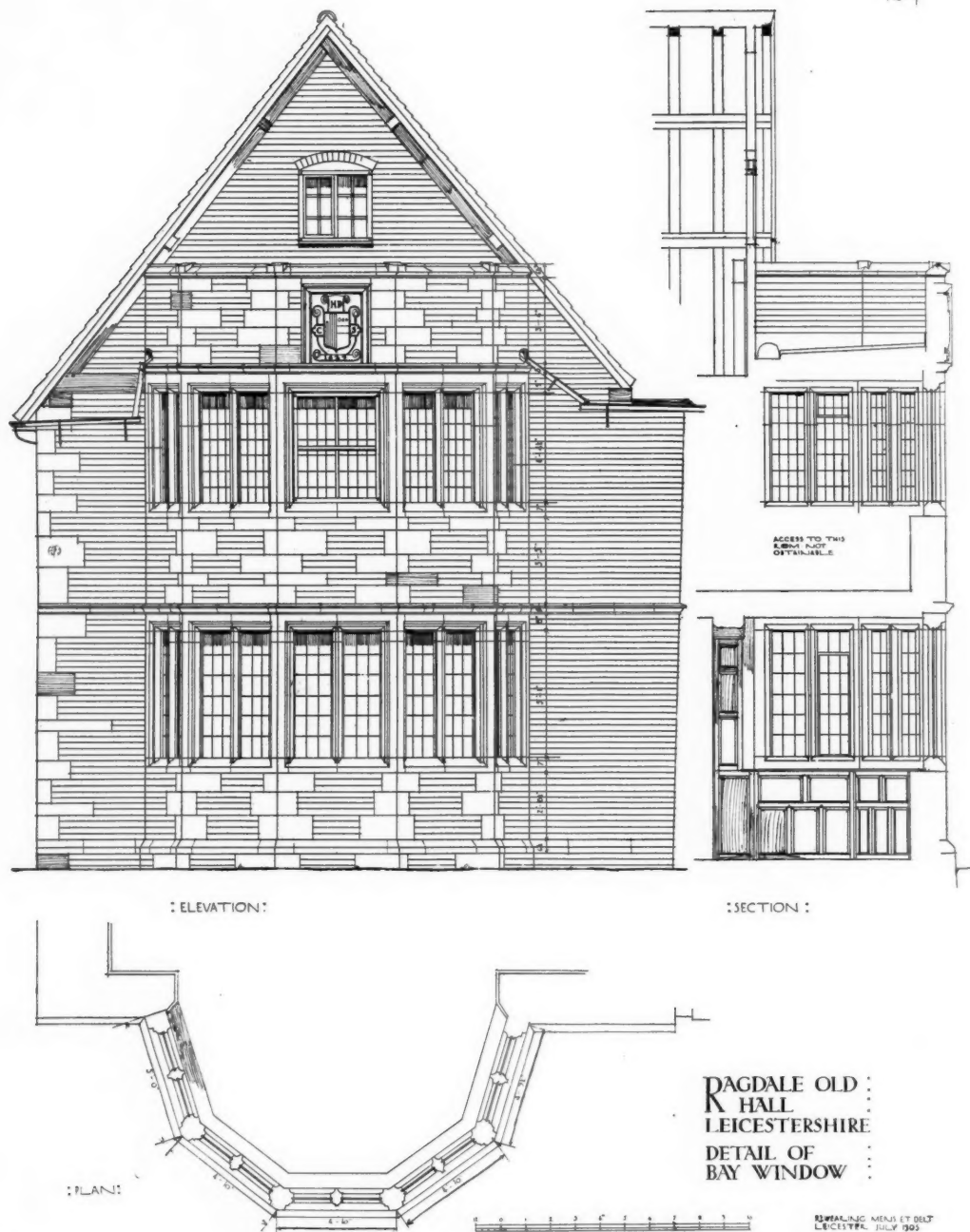
Another remarkable monument [2] is the fine Early Renaissance one to the ladies of the noble houses of Neville and Manners, a list of whose names will be found in Stow's survey.

One other tomb [3] to R. H. Young (1545) and a brass (c. 1500) complete the list, but there is also a careful drawing of the stained glass in the east window of the north aisle—a figure of St. George in armour with the red cross upon his breast and the arms of Elrington (apparently the donor) above his head.

These are not the only London drawings in this valuable topographical collection. We shall hope to return to it on some future occasion, more especially as the work is of such unusual excellence for the period when it was executed.

ALFRED W. CLAPHAM.

THE PRACTICAL EXEMPLAR  
OF ARCHITECTURE



MEASURED AND DRAWN BY S. J. WEARING



## THE COMMITTEE FOR THE SURVEY OF THE MEMORIALS OF GREATER LONDON

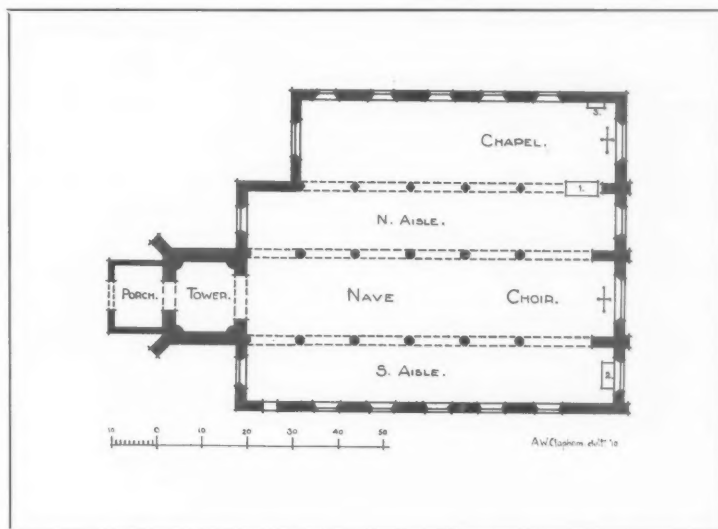


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ALFRED W. CLAPHAM.

## SOME ACCOUNT OF THE LIFE OF GIORGIO VASARI—II.

BY ROBERT W. CARDEN

(Continued from p. 248, No. 156.)



WHEN Vasari left Rome, in April 1560, he went back to Arezzo to enjoy a brief holiday after the fatigues of the journey, and while there began the designs for a chapel in the church of the Pieve which was to become the specially endowed chapel of his family. "The priests want me to have the chapel of the high altar, although I would rather build anew in the spot where lie the bones of my ancestors." He soon went to Florence, however, and once more took up the interrupted work in the Palazzo Vecchio, whence we find him writing long reports to Cosimo with details of his progress. We hear that he is getting on as fast as possible, but that "Donna Antonia, as she doesn't mean me to touch them, has locked the doors of several rooms," to which Cosimo replies that he is to ignore the interfering old haridan and get on with his work.

Meanwhile, the Sala Grande, which Giorgio boasted in Rome was three times as large as the Sala Regia, hung fire; and in the beginning of 1561 he writes to the duke asking permission to begin it. The building, now known as the Uffizi Gallery, but which was originally intended as a residence for the Magistrati, seems to have been already commenced, and at this time Vasari was occupied in surveying the neighbouring property *sotto San Pier Scheraggio*, which was to be acquired for a new wing. The Stanze Nuove were completed about the beginning of 1561; and as the Order of the Knights of St. Stephen, whose duty it was to protect the coast against the unceasing inroads of pirates, was instituted by Cosimo in the same year, Vasari found fresh employment in rearranging the church and houses destined for their accommodation in Pisa. The work was not begun until the following year, and together with the building of the Magistrati kept him fully occupied until 1563. Signs that the second edition of the "Vite," eventually published in 1568, was in progress, begin to appear as early as the beginning of May 1562.\*

The commission for the Sala Grande was finally given in 1563, and with evident satisfaction Vasari writes to thank the duke: "I am in high spirits: I recognise that all things are in the gift of God, and I trust that He will send me His aid, granting not only life and mental and bodily strength, but power to reach absolute perfection in this work, so that there shall remain a memorial of His benefactions to me and of your Excellency's glorious reign." The work was to be completed in three years. If we turn to the description of the wedding of Francesco de' Medici, written by Vasari himself, we shall see that he, at least, was satisfied with the result of his labours. Having described the decorations which adorned the route from Porta al Prato to the Palazzo, he devotes all the superlatives at his command to a description of his own performances. The Sala is reached by means of *agiatissime scale*—which can only be translated as "the easiest of stairs"—and within is the "stupendous and most magnificent ceiling, admirable for the highly ingenious contrivance of its ornate compartments, admirable for the variety and number of its fine paintings and for the infinite quantity of gilding that glitters on every point; but still more admirable because it is the labour of one man alone, and was completed in an incredibly short space of time." Elsewhere, however, our artist has told us that he was assisted in this work; for in the "Dialoghi" (*Giornata Terza*) he men-

tions Giovanni Strada and Jacopo Zucchi, "youths who show great aptitude for their profession and who have helped me with the painting. With their aid I have been able to bring the work to perfection; and without them I could not have done it in an eternity." The "incredibly short space of time," it may be observed, was a period of about two years, as we know that Vasari was already at work upon it in October 1564, and that it was just completed in time for the state entry of the bride-elect into Florence on December 20, 1566.

During this interval occurred the death of Michelangelo, in February 1564, naturally plunging so ardent an admirer as Vasari into the deepest sorrow. "With the most profound grief," he writes to Lionardo Buonarroti, "I have received the news of the death of *mio Messer Michelangelo*, to me in affection a father, quite as much as he was your uncle by the ties of blood." The letter concludes with a request for information about Michelangelo "from 1550 to the present day, touching the progress of St. Peter's and his private life, for within the next three months the new edition of the 'Vite' will be in the printers' hands." The arrangements for the funeral in Sta. Croce were carried out by Giorgio, and his letters throw considerable light upon the matter. The body was smuggled out of Rome in a bale of merchandise, and on its safe arrival in Florence he writes to Lionardo that "if you had sent us some great treasure it could not have been a more welcome gift than these hallowed and peerless remains." At a later date he tells him that he has obtained permission for the solemn obsequies to take place in San Lorenzo after Easter, in order to allow Lionardo to be present. "I believe that it will be such a funeral as has never fallen to the lot of either pope, king, or emperor; and I may add that if you had sent us the bodies of St. Peter and St. Paul instead, you could not have won more gratitude from their Excellencies, or from the citizens, artists, and population of this city." He is sure that God has given Michelangelo peace; "and I know that he is praying for me, that I who revered him on earth may in the future state continue to admire him in Paradise."

The funeral took place on July 14, and is described by Vasari in a letter to Cosimo on that date, as well as in the "Life of Michelangelo." We learn that the solemn function gave great satisfaction to the whole of Florence, and that "Benvenuto (Cellini) and San Gallo were conspicuous by their absence. This has given rise to a deal of chatter"—which, by the way, Vasari ought to have done his best to check, as he was perfectly well aware that poor old Benvenuto was ill in bed at the time.

The work in the Sala Grande was steadily progressing throughout these months, most of the subjects with which the panels are filled being suggested by Vincenzo Borghini, who also kept an eye on the historical accuracy of the details. At times we find the artist possessed by a fear that the *impresa grandissima* and *importantissima* is beyond his abilities; at others he is more than pleased with his progress. "Whether it was that the confidence of my prince and the good fortune which waits on all his undertakings gave me greater skill than is my wont, or that hope and opportunity combined to help me, or—and this I ought to have placed first—that God gave me the requisite strength, I do not know; but I undertook the work, and, as may be seen, completed it in spite of the predictions of others, not only in less time than I had promised or than the work deserved, but less even than I or his illustrious Excellency had believed possible." It was finished, as we have already had occasion to note, for the wedding of

\* See a letter to Vincenzo Borghini, dated May 9, 1562.

Francesco. In it Vasari painted "nearly everything that can be imagined." There are bodies, faces, robes, draperies, helmets, visors, and other head-pieces, cuirasses, horses, trappings, and harness; all sorts of artillery, ships, tempests, rain, snow, and many other things that he cannot remember. As to his assistants, sometimes they were of use, sometimes not; and frequently—they knew it themselves—he had to go over the whole of their work so as to bring it into line with the remainder.

There were other things to be done before the wedding. The whole of the city had to be decorated in some sort, and Cosimo suddenly decided to have the covered way across the Arno from the Palazzo Vecchio to the Pitti, already commenced, finished before this event took place. He writes to Vasari, accordingly, from Serrevezza on March 27, 1565, to say that "being highly desirous that the masonry of the corridor shall be finished in as short a time as possible we have decided that a great effort must be made before the harvest season, when the *contadini* will be busy with other things, and that the work must be pushed forward, as we trust you are doing. In order to expedite the matter we desire you to set labourers to work at all points, so that the whole of it will be in progress at the same time and reach completion with greater celerity." This work Vasari claims to have finished in "five months, although it looks more like a work which could not have been completed in less than five years." It really occupied more than a year.

In addition to this Vasari designed all the decorations, with the exception of those at the Porta al Prato and the Canto de' Carnesecchi, in conjunction with Vincenzo Borghini, who, as usual, suggested the main lines on which Vasari was to work. Borghini's draft scheme is given *in extenso* in Bottari's "Raccolta," and concludes with a list of the artists available for the work. It is interesting to note that "San Gallo is very old, but may perhaps do something"; and that Cellini, "if he would only do the eighth part of what he says, would even then accomplish much; but to tell the truth he is beginning to be too old for certain kinds of work." The progress of the decorations is described in Vasari's correspondence, with the addition of much local gossip, to which the biographer was never deaf. We learn, not without a tremor, that "his Excellency wants to have the interior of Santa Maria del Fiore whitewashed." "Lorenzo del Berna refuses to undertake the arch at the Canto alla Paglia, because he wants to make it different from those at Ricasoli and the Prato"; and "I have spent the whole of this morning riding from place to place arranging things." In another letter he tells Borghini that he has so much to attend to and so many worries that sometimes he does not know where he is (*non so dove mi sia*), but that things are going on steadily. It is not to be wondered at if he shows signs of being worn out in body and mind, and in the last letter before the wedding, written in September 1565, he says he is tired beyond measure and troubled with a dull aching pain in the head: he would like to get off doing the pictures so as to spend a week in the country, as he is half dead with fatigue.

After this letter there is a gap of six months which can only be filled conjecturally. He had been promised four months' holiday, but we read that his patrons "have repented, and so I have got to prepare for fresh toil." He does not say what the new work is, but a moment's consideration shows that he had more than the ordinary amount of building in progress. He was still at work on the Magistrati and on the Cavalieri at Pisa, while the decorations in the Sala Grande of the Palazzo Vecchio were still in course of execution when he wrote the autobiography in 1566, as he speaks of the "terrible undertaking of the walls of the said chamber," which he hopes will give complete satisfaction to their lordships when they are done.

His patrons once more changed their minds, for within a fortnight from the date of the letter just referred to he is in Arezzo and on his way to Perugia with three pictures for the monastery of San Piero. It is raining hard—"God forgive all this rain!"—and he is afraid for the safety of his works, more especially as the heavy roads have made travelling exceedingly difficult, and the mule which carries the paintings has been taken ill at Quarata. Three days later, April 4, 1566, he has arrived in Perugia, and writes to say that the work is none the worse for its adventures. "I had scarcely time to remove my riding boots before the pictures were unpacked and exhibited in the presence of the abbot and all the monks. They went nearly mad with delight, especially the father abbot." They are considered, he says, to surpass those he did in Arezzo. The second edition of the "Vite" is being set up, for Vasari sends a message to Giacomo Giunti, the printer, to the effect that he has written the portion that was wanted, but that it has dropped out of his pocket, so Giunti must wait till he can write it out again.

He reached Rome on Good Friday, and found that his friend Daniello da Volterra died a few days previously; of grief, as he supposes, because his equestrian statue of Henri II had failed in the casting. "God have mercy on his soul; while I collect information about his earthly career so as to put him and his portrait into the 'Vite.'" His stay in Rome was short, but during it he received a commission from the Pope, Pius V, which was to bring him back in the succeeding year. From Rome he travelled in leisurely fashion to Ancona, Ravenna, and Rimini; thence to Bologna and Milan, "where my eyes have been opened, and I am confirmed in the opinion I have always held that the artists here show far deeper study and greater excellence than those of the other places I have seen." He has seen the "work of the Goths" at Pavia, and also the celebrated Certosa, which he dismisses as being "a great and imposing affair, built by persons of no judgment but considerable diligence." His arrival in Milan was something of a triumphal progress. "I cannot tell you, because it would take too long, of all the favours I received and the crowds of people that greeted me wherever I went, for all the world as though I were somebody they held in honour and were glad to see. They think it little short of a miracle that anyone who has so much work on hand and so many obstacles to surmount should find time to go about and see the works of others." From Milan he went to Venice, visiting Lodi, Cremona, Brescia, Mantua, Verona, Vicenza, and Padua on the way; and by the end of June was back again in Florence, busily engaged in retouching the "Vite," and adding such notes as he had gathered on his journey. A desire to go to Arezzo was quenched by the news that "la Cosina's mother"—his mother-in-law—"has just been given extreme unction, and as I have a dislike for death-bed scenes I have decided to postpone my visit."

The undercurrent of his correspondence is still a desire for notices of artists and their works. "I beg that you will ask Federigo Zuccheri for the information I seek" (that is to say, notes on the life of his brother Taddeo), "as the printers have nearly finished, and I cannot get them to delay any longer." This passage occurs in a letter to Lionardo Buonarroti, and throws an interesting light upon the mistakes in the life of Taddeo, of which Federigo complains in a letter (given in the appendix to Vol. VII. of Bottari's "Raccolta") to a friend. "You know how he treated my poor brother, although everybody says that not one of his Tuscans was a better artist, and least of all this miserable Giorgio who only knew how to paint quickly and cover the walls with figures like a bill-sticker." He evinces the strongest dislike for Vasari, whom he describes as "so stuck up (*montato in tanta superbia*) because Michelangelo and Duke Cosimo took him under their protection that he used to refuse to have dealings



## GIORGIO VASARI

with anyone who would not take off his cap to him." In any case the blame for Vasari's mistakes rests on Federigo's shoulders, as he either supplied the incorrect account published in the "Vite," or else withheld the information which it was in his power alone to give.

In the beginning of the following year Vasari set out for Rome with the picture Pius had ordered, and also to advise on the condition of the Sistine Bridge, then in a dangerous state, and to examine the cathedral.

At the end of March he returned to Tuscany, where once more the story of the "Vite" is taken up. His own portrait, drawn with the aid of a mirror and described by the artist as a good likeness, finds a place in his correspondence, the letter in which he refers to it telling us also that matters did not proceed smoothly between the author and his publisher.

In the following year the book was published, and consequently the autobiography, which has been our guide, albeit a doubtful one, up to this point throws no light upon the remaining six years of Vasari's life. The concluding paragraphs of his narrative seem to be a hasty review of some of the works not mentioned elsewhere, and were probably added at the last moment before going to press. He speaks of a "Coronation of the Virgin" which was sent to the church of San Francesco at Città di Castello, one of his best works; a "Crucifixion" painted for his friends Matteo and Simone Botti and hung in the Carmine at Florence; an "Annunciation" for Santa Maria Novella at Arezzo; and a "Venus with the Graces" which he strove "to finish with as much care and diligence as possible, to satisfy a dear and cherished friend as well as himself." He relates how the duke is building palaces, cities, gateways, loggie, piazze, gardens, fountains, and country places; and in a faulty analogy remarks that Cosimo alters churches and temples "like Solomon."

"And this is enough about myself. I have worked hard for fifty-five years, and must continue to live just so long as God pleases, to His honour and in the service of my friends, as well and as long as I am able; in ease, and for the advancement of these most noble arts."

Here the story ends, and we are obliged to depend entirely on his letters. He was still working at the Sala Grande and in the church of San Stefano at Pisa; in addition he was either finishing or had already finished the dome of the Umiltà at Pistoia. This church had been begun by Ventura Vitoni under orders from Cosimo, but he died before the dome could be erected, leaving the drum so weakened by window openings and intra-mural passages that, according to Giorgio, no architect had dared to turn the vault. Vasari was less timid, and the contract for the completion of the church was made in 1567. Under date of June 28, 1569, there is a letter from Cosimo to the *Commissario di Pisa*, in which he orders Vasari to be paid a hundred *scudi* for his trouble as architect to the work, and from this it may be argued that the work was then finished. But the Sala Grande and the Cavalieri at Pisa continued to interfere with the even tenor of his life. He is obliged to make frequent appeals to Francesco de' Medici for funds, as the Sala is being retarded by lack of money, "a very serious thing as your Giorgio is getting old, his eyesight is beginning to fail, and his powers are not what they were; besides, death may put a sudden stop to the whole business." This is the first intimation we have that he feels the approach of old age. At this period he was living in Florence, leaving the work at Pisa to the care of the Cavalieri themselves, and visiting the building only at rare intervals. In January 1570 he writes to say that he had hoped to go over and see how the work was getting on; and in the following March we read that he has just been to Rome with the Grand Duke, and that if he were not so worn out with the journey and the bad weather, to say nothing of bodily and mental prostration brought on by what he has had to do for

his Holiness, he would have gone in person to see the condition of the structure. His main object now is to complete what he has in hand and retire into private life; and in the intervals of work he devotes his attention to the cultivation of his three country estates of San Paolo, Capucciolo, and Frasineto, so that he may enjoy in peace what remains of his harassed and troubled life. The letter in which he speaks of these things, dated December, 1570, seems to have been written while on his way to Rome; and from a further letter to Francesco de' Medici we gather that Pius V. has begged him of the Grand Duke so that he may decorate the chapel opening out of the Pope's private apartments. "There are two others to do in which the stuccoes are already completed from my designs, and the quantity of work before me steadily increases. To tell the truth, my heart is more in the Sala at Florence than elsewhere; though I shall endeavour to do my best, seeing that Raffaello and Michelangelo have worked here before me, and for the sake of your Highness and myself it does not behove me to fall behind them." Evidently Vasari believed that he was destined to fill the third place in a semi-divine triumvirate of artists. What he has already done in the Vatican has "astounded his Holiness, who appears to be highly delighted."

By the 10th of February, 1571, he had done fifty-six cartoons, and says that he has been commanded to let nobody see them. Only the Pope and Sangalietto are to be admitted. "He (Pius) comes very often and delights in watching me at work, often engaging me in conversation." "In fine, the work is going on well, and I hope that when it is uncovered I shall not only satisfy his Holiness but also my fellow artists; that is the chief consideration. And if I were to exhibit the designs for the Sala in public at the same time, everyone would be amazed, as they are two remarkable achievements." On the last day of April the first chapel was consecrated in the presence of the Pope himself, and we read that "everyone here says, and it is my opinion also, that it is the finest thing that ever I did." We may turn from the account furnished by the artist to the less biased opinion of an outsider, in the person of Sangalietto, who at the time was Papal Treasurer. Gaye, "Carteggio," gives the text of a letter written by him to Francesco de' Medici; and as, so far as the writer is aware, the letter has not been noticed in any previous study of Vasari, it is unnecessary to apologise for quoting from it at some length. It is dated from Rome, May 11, 1571.

"So that I may not fall short of my duty to you, and knowing that I shall give pleasure to your Highness, I will tell you what our Messer Giorgio is doing. He has already finished one of the three chapels, that of St. Peter Martyr, and his Holiness has had Mass celebrated in it, being present in person with six cardinals. He and all who have seen it are entirely satisfied. The other two are approaching completion, and in another fortnight the one dedicated to St. Stephen will be thrown open. Next month will see the completion of the chapel of the Annunciation of the Madonna, and beyond doubt Messer Giorgio has never done anything better. His Holiness could scarcely be more pleased than he is, and every day he gives orders for something else to be done; as, for instance, the work at St. Peter's, an aqueduct for bringing a supply of pure water into Rome, repairs in the church of San Giovanni Laterano, and other matters of a similar nature, so that altogether it is likely to be a long time before he returns to Florence."

In July Vasari was allowed to go back to Tuscany, pleased with the satisfaction he had given, and decorated with the golden spurs of a Cavaliere di San Pietro. It is significant of his natural bent that the sum of twelve hundred *scudi* which accompanied the honour of knighthood is quite as welcome as the title itself.

(To be concluded.)